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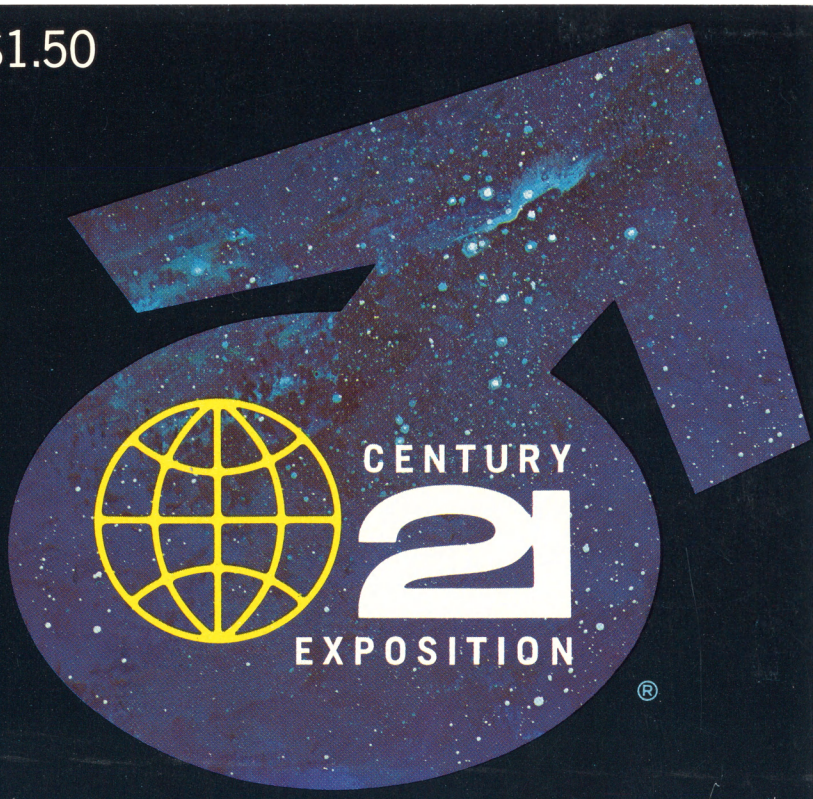


SEATTLE WORLD'S FAIR 1962

DAN MARR / RTM

Let us know if we can be of service . . . at the World's Fair and throughout Washington

SEATTLE WORLD'S FAIR 1962

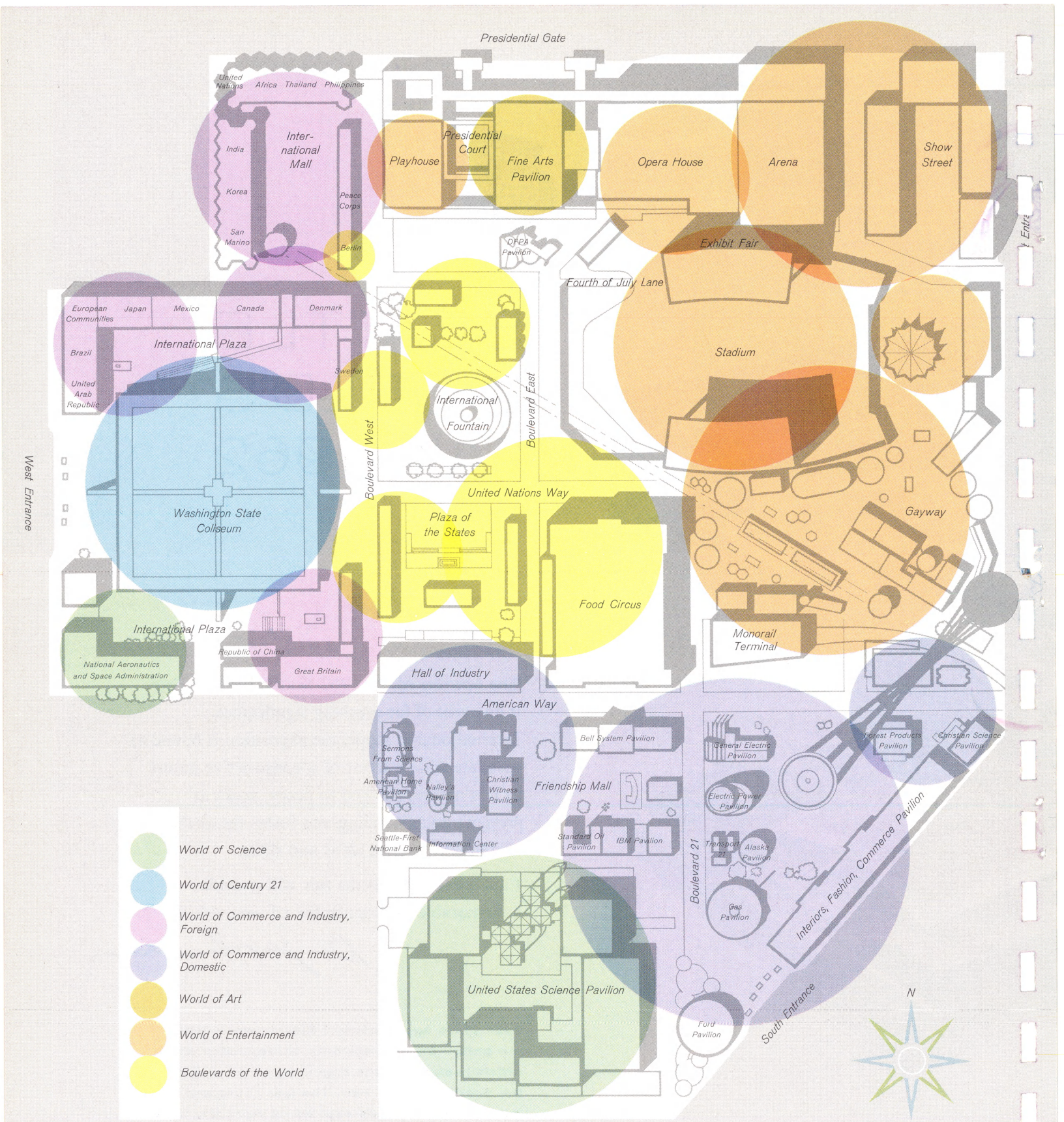
The opening of the 1962 Seattle World's Fair is an event of far-reaching significance. International in scope, the exposition is bound to generate wide interest of a constructive nature as this nation, pledged to peace, seeks to promote understanding and foster the exchange of mutually helpful ideas and skills.

I am confident that the fair will provide a memorable experience for all who visit it.

Dwight D. Eisenhower

Four years ago, President Eisenhower pushed the button on an electronic chronometer which officially signalled the beginning of work toward the Seattle World's Fair. The last hours and minutes and seconds expired on April 21, 1962, and then the fair opened.

State Seattle-First National Bank



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WELCOME to the CENTURY 21 World's Fair!

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at The Official Information Center

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WELCOME TO THE 1962 SEATTLE WORLD'S FAIR.

Spread across the fair's site is a glittering world of the future, an animated jewel mined from the intellect and creativity of scientists, artists and men of vision.

Visitors of all ages and interests will find something to amuse and entertain, to stimulate and challenge them in this panorama of tomorrow dedicated to man in the space age.

Rising six hundred feet above the grounds is the Space Needle, symbolizing the fair's thrust into the new frontier of space.

The fair had humble origins. It first was conceived as a festival of the West, a modest presentation commemorating another fair—Seattle's 1909 Alaska-Yukon-Pacific Exposition.

Seattle was planning a new civic center and it and the fair project were joined in a union which spurred the fulfillment of both. The Washington Legislature also invested millions of dollars in the project and the land and buildings were made available for the fair. It then became known as the Century 21 Exposition.

What began as a festival blossomed into a full-fledged world's fair in November, 1960, when the Bureau of International Expositions accorded Century 21 that classification and authorized participation by its thirty member nations.

The fair is divided into the major theme areas designated by the colors on the map.

The World of Science is embodied in the United States Science Pavilion, a complex of buildings at the south end of the grounds, and in the nearby National Aeronautics and Space Administration Pavilion. The visitor passes through five areas in the Science Pavilion, including the House of Science, the Development of Science, the Spacearium, in which he takes a simulated rocket ride through space, the Methods of Science, and the Horizons of Science, which dramatizes the role of science in the world of tomorrow. In addition, there is a "doing science" laboratory for young people and a science theater.

The World of Century 21 awaits in the Washington State Coliseum, at the west entrance to the grounds. The building encloses the state's theme show, a dramatic concept of 21st century man's environment presented in a unique cube structure rising above the Coliseum floor. On the floor level are industrial and governmental exhibits, all contributing to the image of the future.

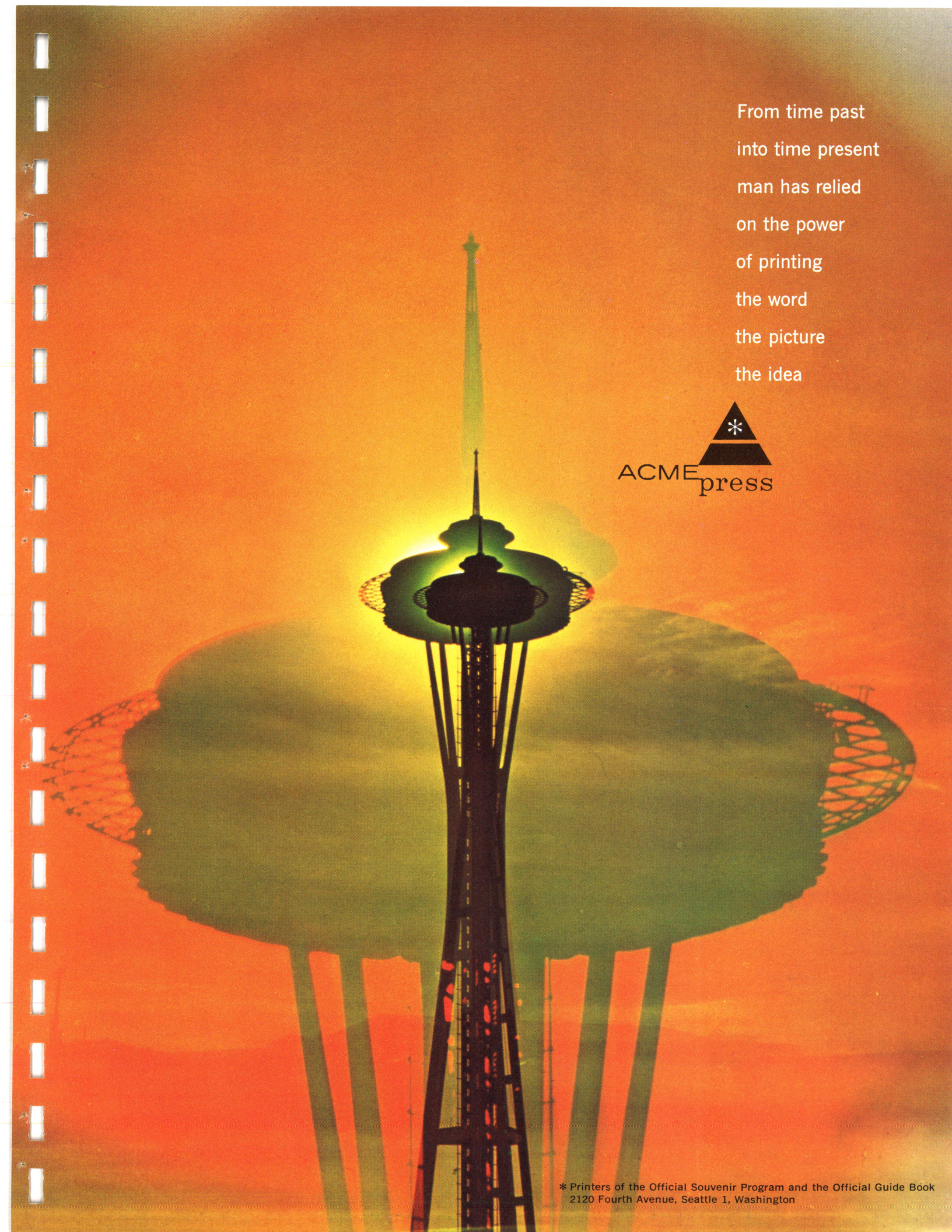
The World of Commerce and Industry has two hemispheres—domestic and foreign. The domestic exhibits, all keyed to the contributions their sponsors are making toward the world of tomorrow, are located around Friendship Mall, Boulevard 21 and American Way.

An impressive array of foreign exhibits—making the exposition a world's fair in fact as well as name—is located around International Plaza, in the International Mall and in the Boulevards of the World.

The World of Art has a prominent place in the fair because man's cultural achievements are no less important in his overall development than his scientific progress. The World of Entertainment offers a broad range of events in the Opera House, Arena, Playhouse and Stadium.

The spectacular in entertainment revolves around Show Street and the Gayway, the bright lights section in the northeast corner of the grounds.

These are but the foundations of the exposition. On them rises the most stimulating world's fair ever staged, dedicated to the future and designed to provide insight to tomorrow.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into time present
man has relied
on the power
of printing
the word
the picture
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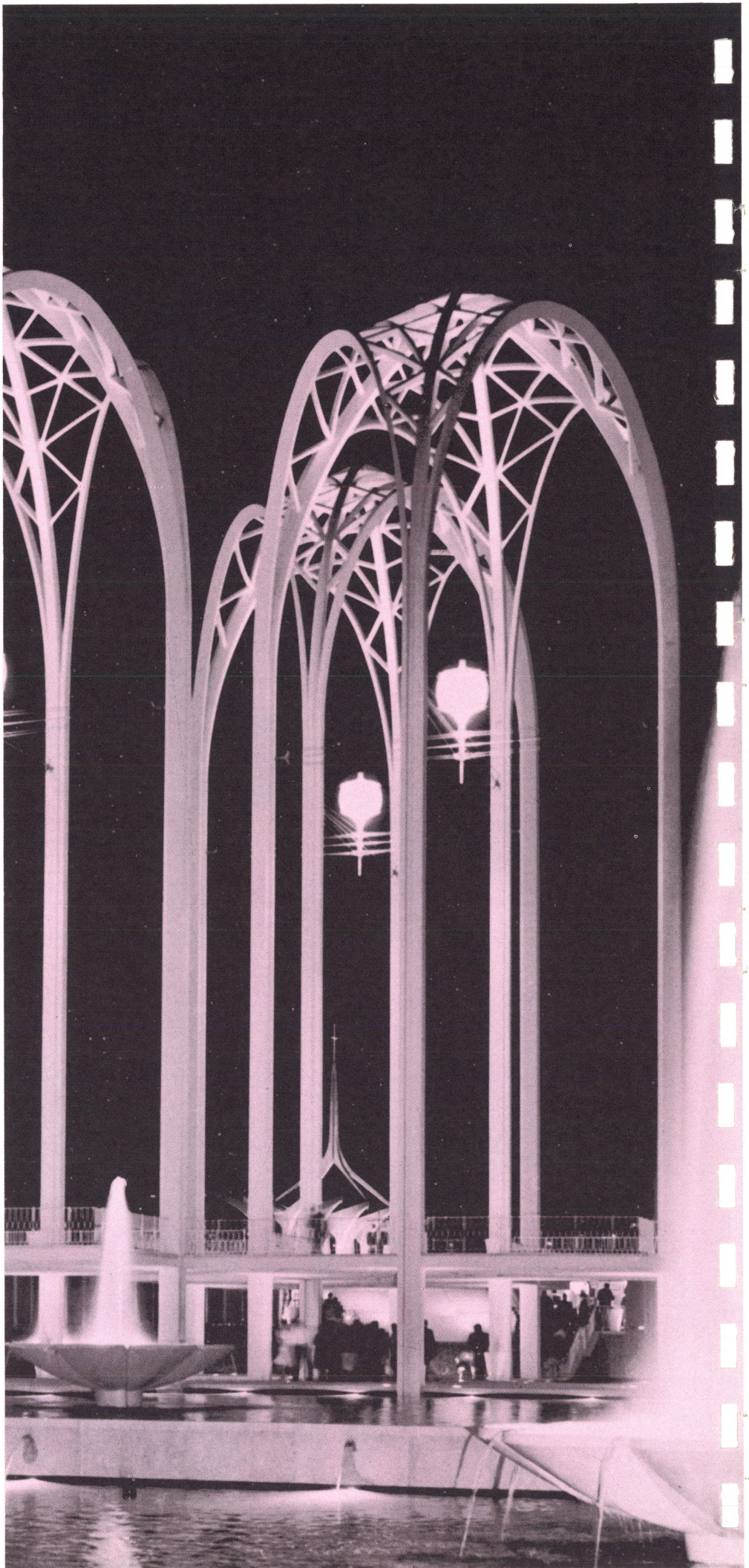
The 1962 Seattle World's Fair merits the support of all men of peace and good will for it provides an opportunity for people and nations to meet and to exchange views and to strengthen the bonds of international understanding and friendship.

I extend a special invitation to every visitor to the Seattle World's Fair to attend the United States Science Exhibit. An outstanding group of scientists has developed the story of pure science in terms that all of us can appreciate. Here you will see one of the noblest efforts of man—the search for truth in the universe.

We all must learn more of science. Together with its blessings, science presents us with difficult social questions. These can be answered, not in the laboratory, but in the open discussions of free men aspiring toward a fuller life for all mankind.

President of the United States



THE WORLD OF SCIENCE

In the beginning was man's curiosity. He wondered about the marvelous things in nature—changing seasons, falling rain, unfolding leaves. He asked why and sought explanation. ■ Countless centuries have hidden the record of the first successful search for an answer, how it started or where it ended. At some unknown time in some unknown place, the first scientist discovered a simple truth about nature and the World of Science exploded into being. ■ In the natural order, there is no effect without a cause; no motion without a purpose. Only the spirit of man lives outside this encompassing law. And because it does, man is the only one of earth's creatures with the power to shape his own environment. ■ This efficacy has its source in man's knowledge of the natural law. As his knowledge grows, his power increases. For in the physical world man does not invent, he only imitates. His airplane emulates a bird's flight. His controlled nuclear fission is a small sun. ■ The search for truth covers an ever-widening circle. Knowledge breeds knowledge at an accelerating rate. Man's understanding steadily reaches higher and deeper and wider into the physical world. In the ferment, traditional disciplines in science—physics, botany, chemistry—are losing their identity. New systems, cutting across several old fields of study, are rising. ■ Botany and medicine evolve separately, then merge to form a third called pharmacology. Physics and chemistry spawn a whole series of new studies concerned with earth science. Sub-specialties proliferate in every field. ■ Tools and techniques are interchanged freely. The biologist employs the instruments of physics—ion and electron microscopes and X-ray diffraction—to probe further into the life cell. The devices permit scientists to differentiate and identify components invisible to them before. ■ The closer science comes to the secrets of life and matter, the more evident becomes the unity of the natural order. The law that applies to the structure and behavior of the atom is the law that governs the cosmos. Reduced to their essence, many of the elements and forces of nature, apparently dissimilar, have common qualities. ■ The knowledge explosion, which future historians may see as the 20th century's great distinguishing characteristic, gives man new opportunities to control and improve his surroundings. But his opportunity never is without challenge; his society must plan for the social and moral impact of change. ■ Science soon may give man the power to regulate the weather. How will it be used? Should it be used? Can it be used to benefit all mankind or will there be have-nots—individuals, regions and nations? Soon science may regulate characteristics human offspring inherit. Will man choose a few? How can he protect himself against abuse of the power? Will it affect freedom? And atoms—peace or nuclear war? Scientific marvels can be boon or bane. Society must decide! ■ The World of Science . . . a nebulous land of wonder with endless corridors and rigid laws! Each maze explored and each law revealed brings new understanding. Men of the world must share knowledge with the men of science. The rare and exciting three-dimensional portrait of the World of Science is a mosaic of impressions, experiences, sights and sensations, each carefully fitted together to produce entertainment and enlightenment. ■ The space gothic complex of six interconnected buildings, forming the United States Science Exhibit, clusters around a landscaped, reflecting pool. Five graceful open arches tower over the forecourt and a multi-level platform bridges the water and opens the way to the World of Science.

THE HOUSE OF SCIENCE

Films using a unique new system of seven synchronized projectors introduce the audience to science and the scientist and establish the themes of the exhibition.

Man began building the house of science when he began looking for an insight into the natural order. Ever since he has been adding to knowledge and understanding with his insatiable search.

No one knows who placed the foundations or who erected the frame. But the picture of later development is fairly clear. As the scientist gleaned new information, he added to the structure. Sometimes it meant building on existing knowledge. Other times, it meant destroying walls and rebuilding. There were long intervals between construction in some areas, while new sections went up in a rush of activity following a major breakthrough or discovery.

Throughout the house of science, despite differences in time and fields of study, there is a coherence which makes it one of the most durable and important structures raised by man's intellect.

The scientists who are building today's additions are working at a pace unimaginable before. Equipped with precision tools, broad channels of communication and laboratory facilities, they are pushing back the edge of ignorance.

THE DEVELOPMENT OF SCIENCE

Natural phenomena prompt man's curiosity; films and audience participation laboratory experiments re-create the great discoveries.

A flash of lightning splits the black night sky . . . white-capped waves lap the ocean shore . . . seagulls soar on motionless wings in the still, blue air . . . a creature is born . . .

Dramatic or tender, violent or mysterious, the ways of nature stir man's imagination and challenge his understanding.

To begin his unceasing search into the secrets of nature, man had only his five senses to perceive physical phenomenon. Often his senses betrayed him with false impressions or failed to convey any impression at all. The eye, for instance, saw earth and sky meeting at the horizon. It apprehended only a narrow section of the range of light. Distant objects were unclear. Minute particles were unknown.

Man's ability to deduce the underlying causes in the natural order depended upon accurate interpretation of the things he could see. He had to be precise. He had to develop instruments to clarify and extend his senses. To see farther, he built the telescope. To see closer, he built the microscope. He designed instruments to capture sound waves his ear would not accept, to weigh the atom, to calculate electrical forces, to measure radiation.

By reducing his data to numbers the scientist can express the laws of science in formulas and apply them in dimensions of his own choosing. Mathematics is the language of science.

The concept of numbers, their order and their expression by symbols is basic to all human endeavor. Man almost surely began counting by using things. He saw three fish, three rocks, three trees and he discovered they had in common three-ness. He took two rocks away and had one. He learned that numbers had order: one, two, three. Rocks ran short so he began expressing numbers in symbols.

Once he had symbols, he found he could manipulate them. He conceived the equation. By reducing energy and matter to numbers, he developed a scientific shorthand.

Thus the story of science unfolds. It is the story of climactic discoveries and dramatic turnings. The names of its heroes have become household words: Faraday and Einstein, Madame Curie and Newton, Galileo and Darwin. They changed ways of living and even ways of thinking. And they led mankind to the threshold of outer space.

THE SPACEARIUM

A vivid experience of space flight under a hemispheric screen. The amazing lens projects one hundred sixty degrees, surrounding the audience with planets and galaxies.

Man in space! Improbable! A trip to the moon! Poetic fancy of a songwriter!

Not fiction nor fancy. No. Prophecy. Men living today will land on the moon. Space travel is reality.

Astronaut to Earth, astronaut to Earth . . . the moon is dead ahead . . . I can see it through the forward port . . . it is a vast desert pockmarked with craters and ringed with jagged mountains . . . there is no water, no sign of life . . . I am circling Earth now . . . will pass the sun next . . .

There it is . . .off to the left . . . unbelievable . . . great leaping waves of fire shoot thousands of miles into space . . . the light is blinding . . .

I can make out Mars ahead . . . I'll pass very close to one of its moons, Phobos, the smaller one . . . Mars has a reddish cast and I can make out its canals . . .

Astronaut to Earth . . . I see Saturn . . . its rings are colored like a rainbow . . . there is one of its nine moons, it could be Rhea . . . Nothing but masses of solid ice on Saturn's surface . . . I'm seven hundred forty-five million miles from Earth!

Earth, this is Astronaut . . . I've left the solar system . . . Pluto is behind me . . . I'm two billion seven hundred million miles into space . . . I'll soon be in the hub of the Milky Way . . . there are billions of stars all around . . . whirling clouds of gas all about me . . .

Supernova! That star simply exploded! It's brighter than all the other stars in the galaxy . . . that shell of gases will be visible for thousands of years to come . . .

Man's trip to the moon is still in the future and he may never reach the outer galaxy, two billion light years away. But a journey to a star takes only ten minutes in the imaginative Spacearium in the World of Science.

THE METHODS OF SCIENCE

Exhibits show the working areas of today's scientists; experiments in laboratories probe the nature of behavior and the secrets of energy and life.

Scientific research starts with a question. There is no predetermined procedure for working in science; there is no single scientific method. There are, instead, as many methods as there are questions.

Archimedes, so the story goes, discovered the principle of buoyancy while taking a bath. Newton was sitting under an apple tree when he was struck by the thought which led to the formulation of the law of gravity. And Einstein conceived his theory of relativity while drifting in a boat on a Swiss lake. Those were yesterday's scientists; today's are searching for the truth under conditions, in some cases, far more unlikely.

To probe deep into the earth, geologists are drilling into the crust from an ungainly vessel anchored at sea off the coast of lower California, where according to scientific theory the earth's mantle is thinnest.

To see more clearly into space, astronomers loft telescopes into the atmosphere in giant balloons. Rockets and radio waves also investigate space.

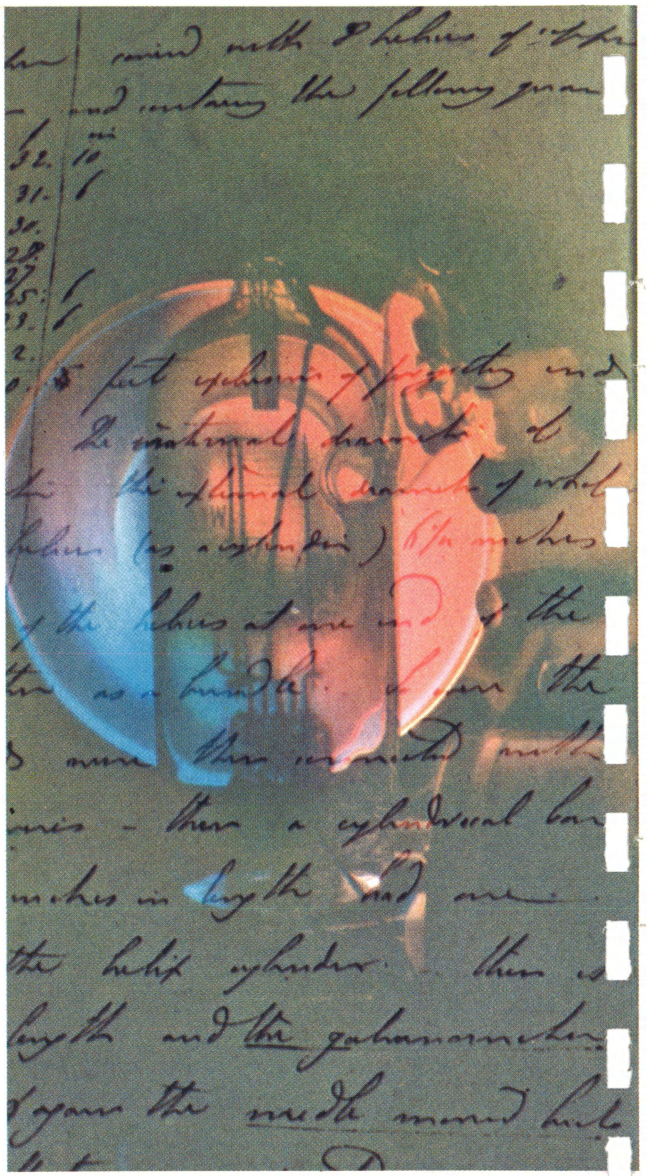
A molecule of carbon, subject to intense pressure and heat, forms a synthetic diamond. The formula may have no practical application to a jeweler but it helps a scientist understand the structure of matter.

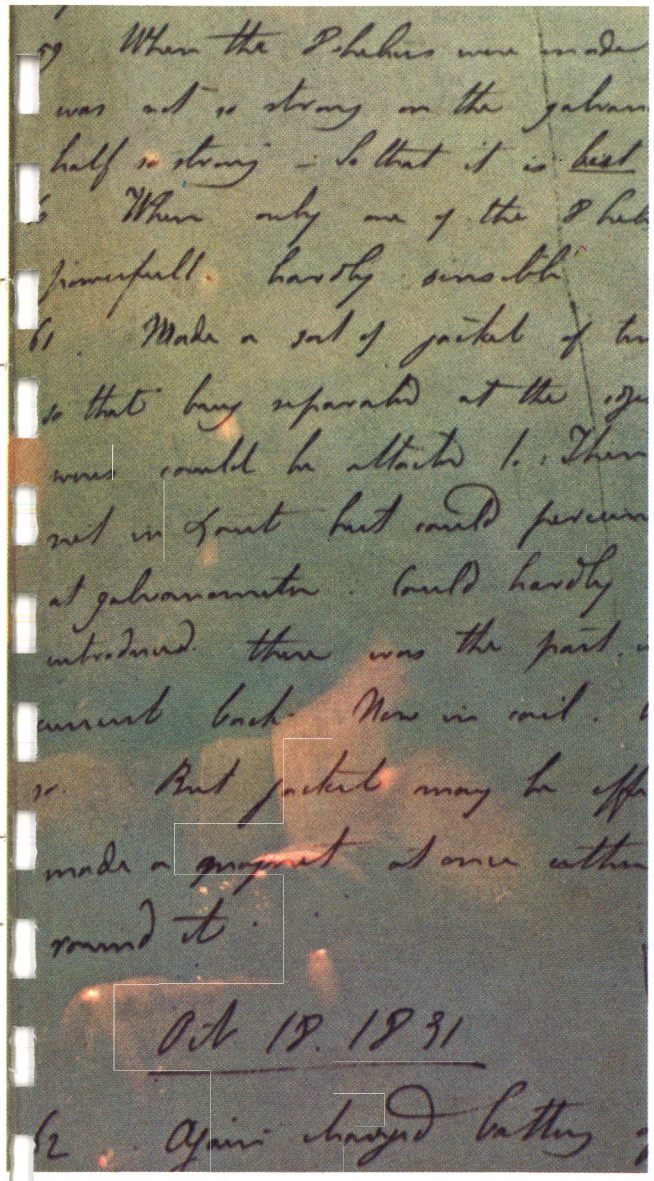
The scientist works in a laboratory, in an office, on a rocket launching pad or in a cave. He may wear a white coat or a radiation suit, a safety helmet or diving gear. He goes where his restless search for knowledge takes him. He looks for it in the world around him and within himself.

Genes are the elements through which man inherits certain characteristics. To find out how they are transmitted, scientists feed a radioactive material to plants and then study the new cells for traces of radioactivity. In considering how living organisms function, science is investigating such diverse phenomena as the firefly's light and muscle contraction. Exploration of the role of virus in cancer could lead to a cure. Study of what triggers plant development will have important consequences in agriculture.

A salmon will travel thousands of miles through waters he has known only once to spawn, then die. What instinct compels this long migration and unerringly points the way? An answer would give scientists an insight into the nature of behavior. To learn more about the behavioral patterns of man and animals, science asks such dissimilar questions as: Why do baby birds follow their mother? Or how do people learn language?

Whatever method or technique the scientist uses to find an answer, the indispensable tools in his laboratory are his own imagination and logic.





THE HORIZONS OF SCIENCE

An entreaty for the future of science; how science and technology can be used by society to help broaden mankind's civilization and his future.

Neither the scientist nor science exists apart from human society. Science in itself has no life. It is knowledge that can be transmitted only to and with the human brain and that knowledge does give man the power to harness nature, to master his environment.

In order to make wise decisions, man must know the consequences. He must be aware of science's implications, if not its intricacies.

Science can lead to better control of man's physical surroundings and of his resources. But it is not enough to accept the changes. Foresight and planning are necessary.

Through science man has lengthened his life span and reduced the mortality rate at birth. The population of the world is growing at an ever-faster rate. Man must increase his food supplies and he must rearrange his social order to accommodate added millions. Science can help him find solutions to tomorrow's problems. But society has the ultimate responsibility.

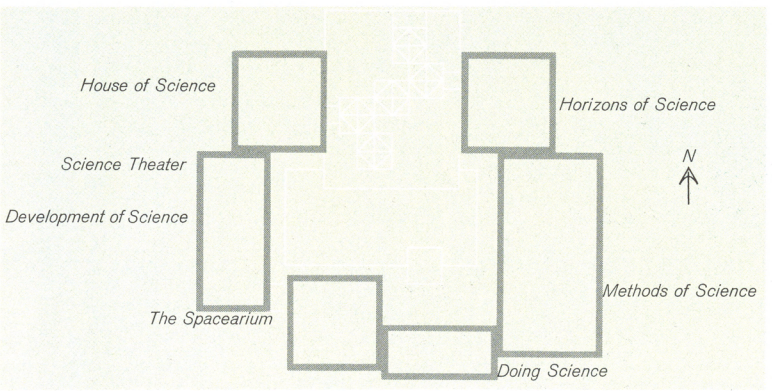
The horizons of science are without limit and inseparably intertwined with the future of men.

DOING SCIENCE

Here children participate in science. They help with elemental experiments and discover for themselves important concepts and laws, under the guidance of specially selected instructors.

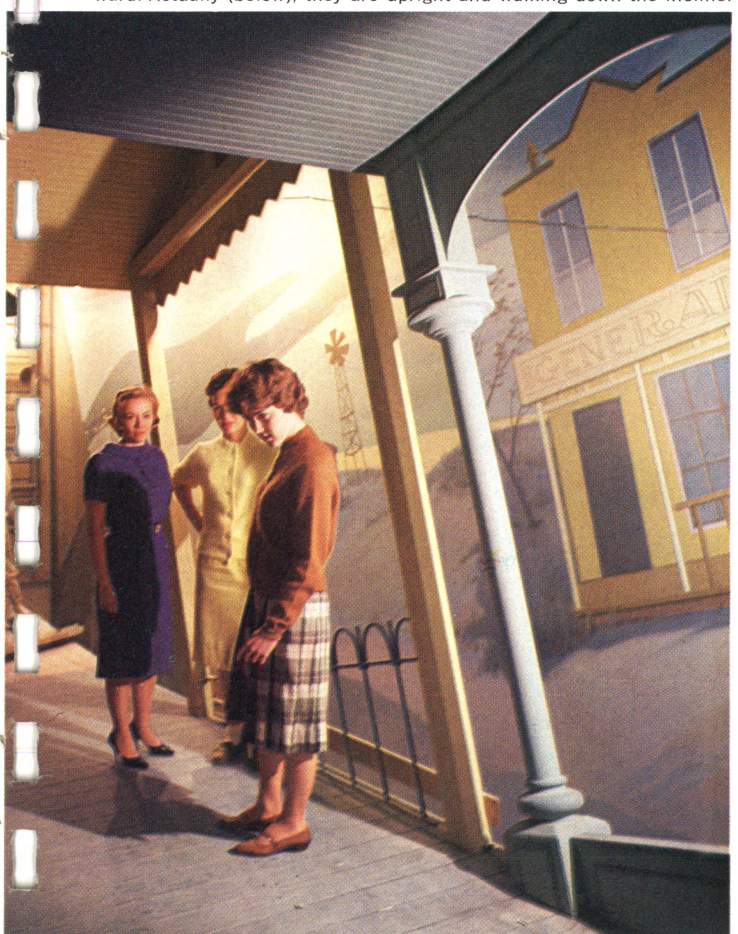
With each child the World of Science is created anew. Babes encounter the ways and workings of nature; they learn to ask and they expect answers. Slowly they achieve understanding.

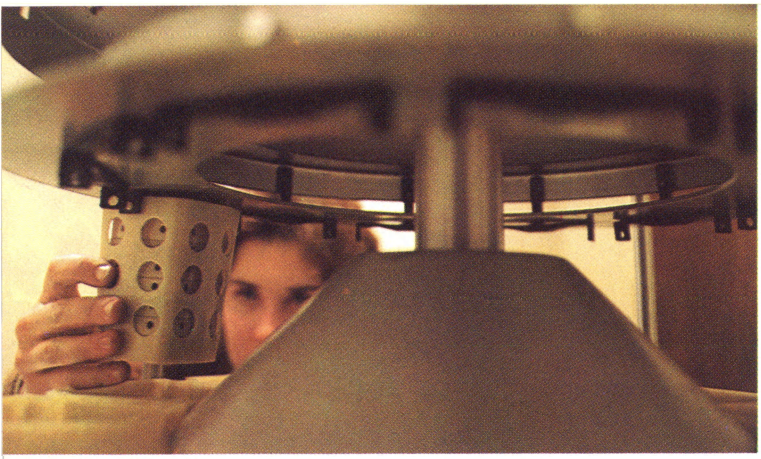
When the answers grow out of trial and error, they have immediacy and impact. This special section of the United States Science Exhibit is for young people only. It is a laboratory in which youngsters, eight to thirteen, can experience directly the thrill of discovery. The experiments and the lessons to be learned are scaled to the child's capacity. Fledgling scientist or not, each child will leave with a deeper understanding of the relationships and functions of the natural order.



Four science demonstrators, all of them college girls, dissect a horseshoe crab (above) to obtain its optic nerve. The nerve is attached to an oscilloscope (right), which transfers the impulses traveling the nerve into visible signals on the oscilloscope tube. The experiment is performed in the Methods of Science area of the Science Pavilion.

The unreliability of human senses is demonstrated as visitors walk down a ramp from the House of Science theater to the Development of Science area. In this scene, perpendicular lines and focal distances are distorted severely. The visitors' sensations (left) are of falling backward. Actually (below), they are upright and walking down the incline.





A science demonstrator (above) places a glass slide containing living organisms in a projection microscope. An enlargement of the organisms is projected on a screen so viewers may watch them while learning how the living cells develop, divide and function.

One of the important problems facing the world is that of producing enough food for growing populations. Plants (right) have been treated with new chemicals to induce rapid growth. The experiments are explained in the Methods of Science laboratory area.

Pigeons are used in experiments which demonstrate learning. A bird (below) learns to peck at different shapes and patterns. One pattern brings a reward of food. The pigeon learns to discriminate and peck only at the rewarding shape, while disregarding all others.

SPACE IS THE NEW OCEAN WE MUST SAIL. To build the fleet and train the men to sail the new ocean is the job of the National Aeronautics and Space Administration. Its story is a part—one of the most exciting parts—of the World of Science.

The space age dawned suddenly and spectacularly October 4, 1957, with the launching of the first man-made satellite, Sputnik I.

Progress in the first years of the space age has been remarkable despite occasional disappointments and setbacks. Rockets circle the sun and orbit the earth. They have crashed on the moon and photographed its dark side.

The United States launched its first satellite January 31, 1958. Between that beginning and Colonel John Glenn's orbital flight, four years later, the United States sent aloft sixty-five satellites in a systematic program of space exploration and discovery.

The first was named Explorer I. It was the forerunner of increasingly complex instrument packages hurled into space to measure and report astrophysical phenomena. There followed in order the Vanguard, Discoverer, Tiros, Pioneer, Ranger, Echo and Midas rocket probe programs.

Space scientists used the Vanguard satellites as platforms to study the earth. Each new launching of a Discoverer satellite brought new information on the techniques of space flight.

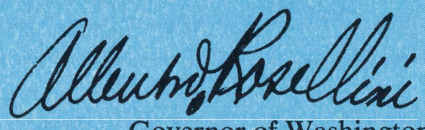
In the Tiros series the satellites sent back information to help the weatherman make predictions. Echo I, a communications aid, heard radio waves and bounced them back to earth.

The solar shots and distant space probe attempts were in the Pioneer series. Project Ranger is the lunar exploration program. The objective of Ranger is placing instruments in a tight orbit of the moon in preparation for projects Surveyor and Prospector. In the first of these, rocketeers will seek a successful remote controlled landing on the moon. In the latter, they will place an instrument package there. These are the first steps toward putting a man on the moon.

Project Mercury, the manned space flight program, already has been successful. Project Apollo is the next reach forward into space: the development of a space vehicle to carry three astronauts.

The equipment used in these and other programs is on display at the National Aeronautics and Space Administration Pavilion. It is a comprehensive review of the United States' activities in the peaceful exploration of outer space. The theme of the exhibit is space for the benefit of mankind.

People have an infinite capacity for progress. Our course through history has been recorded in terms of goals and accomplishments; of finding and conquering frontiers. The western hemisphere once was a frontier, a savage land to be searched and settled and civilized. Our own West was a wilderness, a frontier reached by creaking and cumbersome ox-drawn wagons. In our time we look beyond the horizon . . . our frontier is space. It is fitting, then, that this great space age World's Fair is being held in Washington, a state geared for progress and tuned to the future. On behalf of all the citizens of the state, who made our contribution possible, I bid you welcome to the Washington State Coliseum. We are pleased to share with you the beauties of our land and the promise of the future.



Governor of Washington

MAN'S LIFE

This is the year 2000 . . . the mechanics of livelihood are more complex but living itself is less complicated. Civilization has found its most rewarding goal in its most pure element—the family. Outside the home, life is fast . . . a pulsing world controlled by the tireless persistence of electronic machinery.

Your step into the huge Washington State Coliseum is a step into the next century . . . over the threshold of the World of Century 21. You are an eyewitness to the future.

The exciting and revealing Century 21 theme theater occupies the center of the vast Coliseum floor and rises nearly to the roof. You—one of a hundred viewers at a time—ascend to the apex of the theater in a spherical elevator. Then begins a twenty-one minute visual drama of tomorrow's life. Voices and lighting compel you to move down the corridors through the exhibit.

The perceptive show in the theme theater makes it one of the most memorable attractions at the fair. But there are equally intriguing exhibits on the ground floor of the Coliseum.

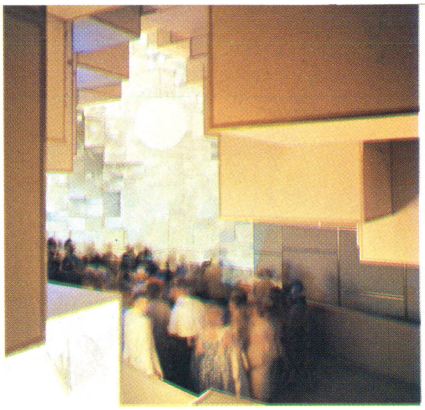
You see pure science at work, discovering and giving impetus to technological advance. And linked with this dual function of the research age, in the exhibit provided by France, is the humanistic effect of science . . . its impact on philosophies of living and the reasoning of men.

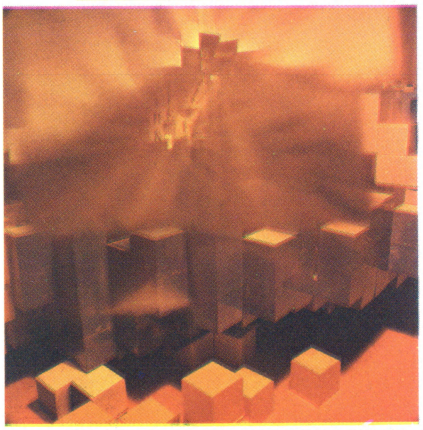
Prototypes of automatic highways and air bearing vehicles and turbine automobiles, as envisioned by the General Motors Corporation, preview the advanced concept of transportation over the earth. And the Pan American World Airways exhibit of supersonic air travel demonstrates circumnavigation of the world in minutes. The American Library Association, in concert with a dozen corporations, displays the fantastic developments in the library of the future.

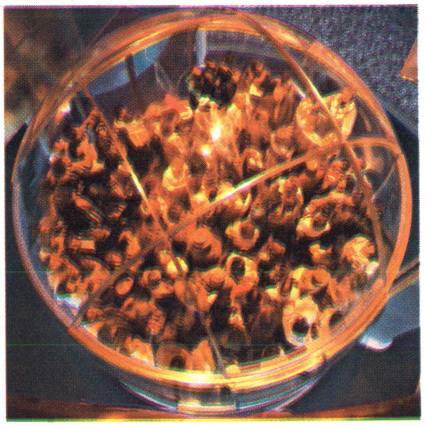
All the world comes within the reach of any man, with the next century's great strides in communication.

This is the World of Century 21 . . . a vital, searching, rewarding, comfortable home for humankind.

IN THE SPACE AGE







You rise to the theme theater—the World of Tomorrow — in the bubble-shaped elevator, bathed in pearly light. "What time is it?" asks a young voice. From somewhere overhead comes the answer: "It is now . . . and again. Today and tomorrow's today. It is your time, child of the ever-present future."

In a shimmer of golden light, you enter the World of Century 21. It is a rainbow-hued world of cubed facades . . . optimistic, yet realistically aware of present-day threats.

Image follows image in the vista-drama of light and sound as you enter the first chamber: you see the Acropolis in all its splendor, Babe Ruth, the Empire State Building, St. Peter's in Rome, Marilyn Monroe. The Wright brothers' first plane soars overhead.

Suddenly, through the soft blue light of springtime, you see a circle-shaped city of Century 21. Beams from the city's jetport searchlights probe the sky like slender fingers.

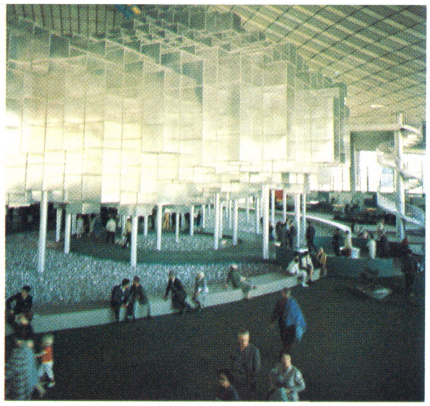
Then comes a burst of yellow-golden summer sunlight and a home unlike any other you have seen appears. You notice the indoor swimming pool and garden, the private heliport, the way your home of tomorrow rotates to take advantage of the sun. You marvel at the slip-proof bathroom, wall-to-wall television and flick-of-the-switch windows.

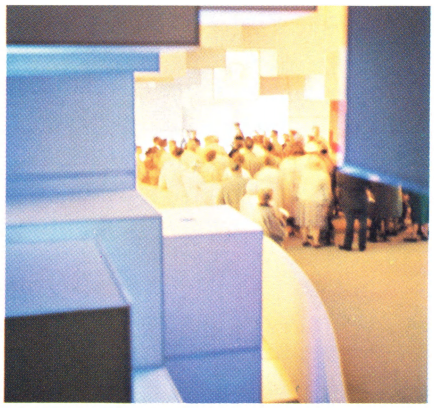
"Does it have a radar controlled, supersonic, neutronic fission freezer?" It is a woman's voice.

"I'm not wise enough to predict **all** the inventions of tomorrow," comes the answer. "But certainly you'll have undreamed of conveniences. Your kitchen will be a miracle of push-button efficiency. Your telephone will be cordless. You'll see who you are talking to. You'll change the interior colors of your home to suit your mood."

Instantly, the lighting of the home before you changes to create a new, equally attractive decor.

Now you are in a rust-red world of autumn. A commuter's gyrocopter comes into view, its motor emitting hardly more than a purr. You gaze, fascinated, at cars with engines the size of a typewriter,





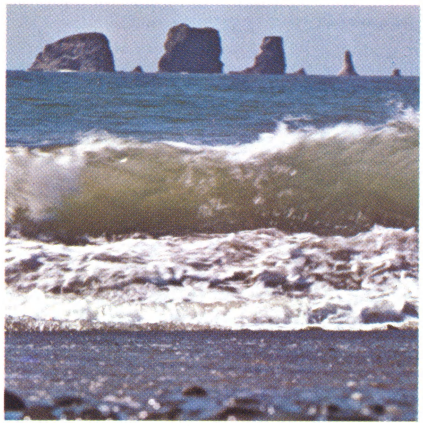
planes that fly to any spot in the world in an hour's time, rocket belts that enable a man to stride thirty feet.

"We'll work shorter hours," your mysterious guide continues. "We'll have more time for art, sports and hobbies. Some of us will fly; some drive our air cars. But most of us will use rapid transit jet-propelled monorail systems."

The scene changes to reveal an office of tomorrow, its computers producing a metallic cacophony of sound. Automatic door openers, self-correcting office machines and TV-telephones are as commonplace as today's typewriter.

"Executives of the next century will earn a minimum of twelve thousand dollars a year for a twenty-four hour work week," you are told.

The lights dim . . . brighten to focus on a huge farm of tomorrow, its orchards and crops protected



by a vast plastic dome.

"Our scientists have developed new foods rich in protein," the voice continues. "The deserts are blooming. We've tapped new, inexhaustible sources of food. We farm the sea . . ."

You hear a little girl's voice. "Why? Where? What for? There's so much I want to know about yesterday, today and tomorrow." Now you are in a school of tomorrow . . . its walls made of jets of air, its tables standing on invisible legs, its floating canvas roof controlled to catch the sun. Memory-retention machines whir in the background. Television screens mirror the day's lessons.

The snow no longer is falling. Suddenly, spring blossoms and the illusion of a family huddling in fear of the bomb fades.

"What time is it?" asks a familiar voice.

As you leave the World of Tomorrow for the World of Today, you hear the answer:

"It's a good time . . . and almost yours."

". . . it's a good time and it's almost yours"

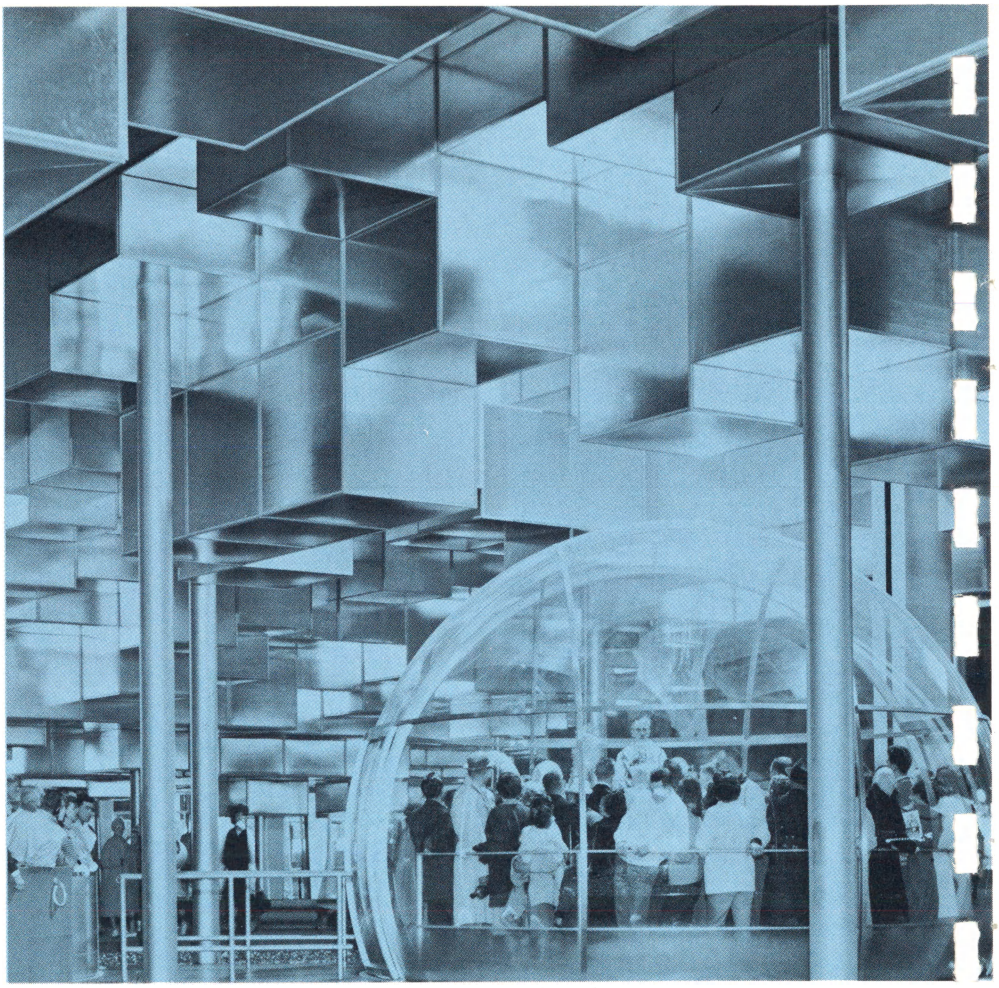
The experience is vivid. Shafts of color have illuminated another life—an easy, gracious, stimulating future beyond tomorrow's tomorrow. Time itself has been compressed so that you could stand on the threshold of Century 21. You have glimpsed a bright day but you also have seen a lingering shadow imperiling its fulfillment—the threat of present man's inhumanity to his fellows and to his children.

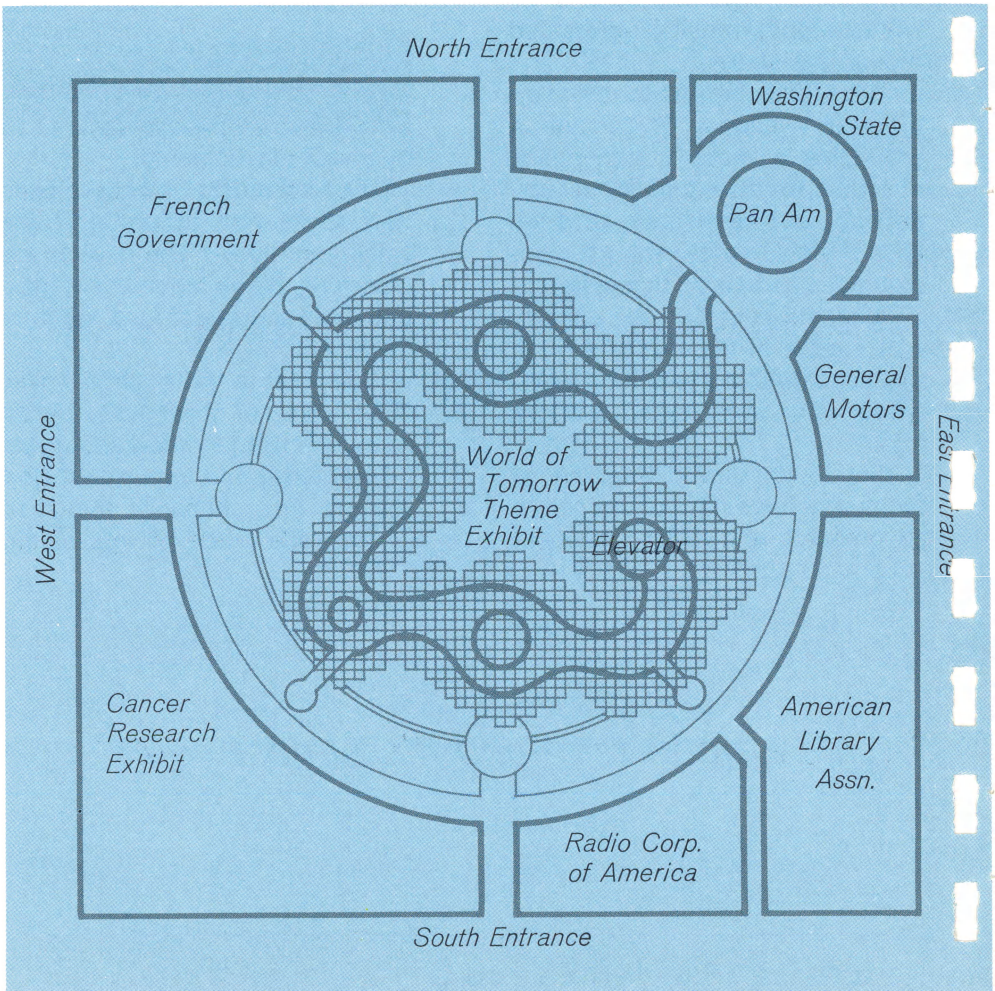
Cubicle by cubicle, the immense World of Tomorrow has been opened before you. Your progress down the winding ramp of the theme theater has been guided by intricate electronic programming. The visions and voices telling the story repeat on an elaborate schedule every two minutes and forty seconds, meeting each new group as it moves through. And more than two thousand persons every hour see the show.

Never before has an exhibit combined the use of staging, timing and electronics on as large a scale. The music and the actors' voices are carried on seven synchronized recordings. The montages and motion pictures and lighting effects are controlled from three electronic bases.

The exhibit was begun only after extensive research of the advancements predicted by a variety of industries and scientists. The new materials, methods and products shown in the exhibit are certain to be realities by 2001.

The narrative was written to develop a theme of the future and to link the many phases of tomorrow's environment. It touches on science, technology and plain common sense. It is both hopeful and realistic in relating the opinion that today's vision is tomorrow's reward . . . today's haste is tomorrow's judgment.





"science at work, discovering and giving..."

Surrounding the theme theater in the Coliseum are exhibits which amplify the predictions of the World of Century 21.

The Pan American Airways Exhibit, at the exit of the theater, symbolizes the new age of flight. A dramatic sculpture representing flight is suspended above the illuminated world globe in the center of the exhibit area. The shrinking distances between the cities of the world are emphasized by a display of the advancements in aeronautics. Airline personnel answer your questions and assist you with present-day air travel planning. Pan American provides seating if you wish to rest after your walk through the theater.

You may obtain information about Washington's economic and industrial future, as well as the latest state travel information, at the Tourist Information Center across from the Pan American Exhibit. Specialists from the Department of Commerce and Economic Development, tourist and travel organizations and chambers of commerce are available to help you.

The Government of France has prepared an incisive exhibit about the psychological and social problems which will confront man in Century 21. The exhibit first leads you in a review of the many French scientific contributions and cultural gifts to the world. Then the inventions of today—television, automobiles, airplanes, telephones—are treated as the "toys" of modern man. The exhibit explores the environmental changes brought about by the inventions. And it looks ahead to the mass problems which may be created by future inventions. Automation and mass information are posed as threats to individual identity and sensitivity. The social and psychological implications may affect man's philosophy of living. The exhibit suggests that men affirm their individual aspirations by awakening new interest in the arts and by applying strict control to their industrial, social and political environments.

The first solid step in space—exploration of the moon—is projected in the Radio Corporation of America Exhibit. A replica of the moon and of the equipment necessary for man to travel about on it display the planning involved in a space trip. RCA's part in the space program is shown by an exhibit of models of present and future communications satellites. For those with earthbound interests, another part of the RCA Exhibit shows the advancements in radio, television and recording. For demonstrations of stereophonic sound, the exhibit provides a special listening room. And the future of mass communications is demonstrated by a display of experimental television sets. RCA has a dual role at the Seattle World's Fair: it also is the producer of the complex World of Tomorrow theme exhibit. Equipment and personnel provided by RCA keep the show running twelve hours a day.

Man's greatest asset in his quest of the future is his knowledge and his ability to utilize the experience and wisdom of those who went before him. The American Library Association Exhibit, a library of the future, is a storehouse of minute detail on microfilm. Eight major American corporations have a share in the exhibit. In one section of the exhibit is a computer containing a library full of bibliographical material, gazeteer information and quotations from great books. Librarians supply the computer with questions and the computer provides the answers.

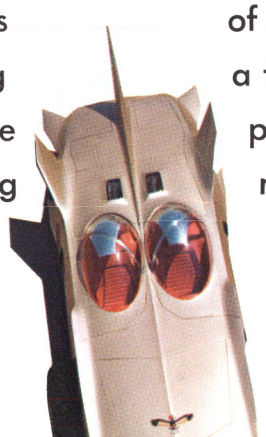
The American Cancer Institute and the American Cancer Society have combined in a joint effort to present a view of the future in cancer research. An abstract model representing the mystery of cancer is at the entrance to the exhibit. In the center of the exhibit, displays show four basic areas of research for future cancer control and cure.

Mobility—the easiest, fastest, surest kind possible—turns your world of tomorrow into an accessible and amicable place. The fret is removed from traffic and it is fun, not frustrating, to take short jaunts on vehicles which float along on a pad of air or to Sunday-drive down automatic highways.

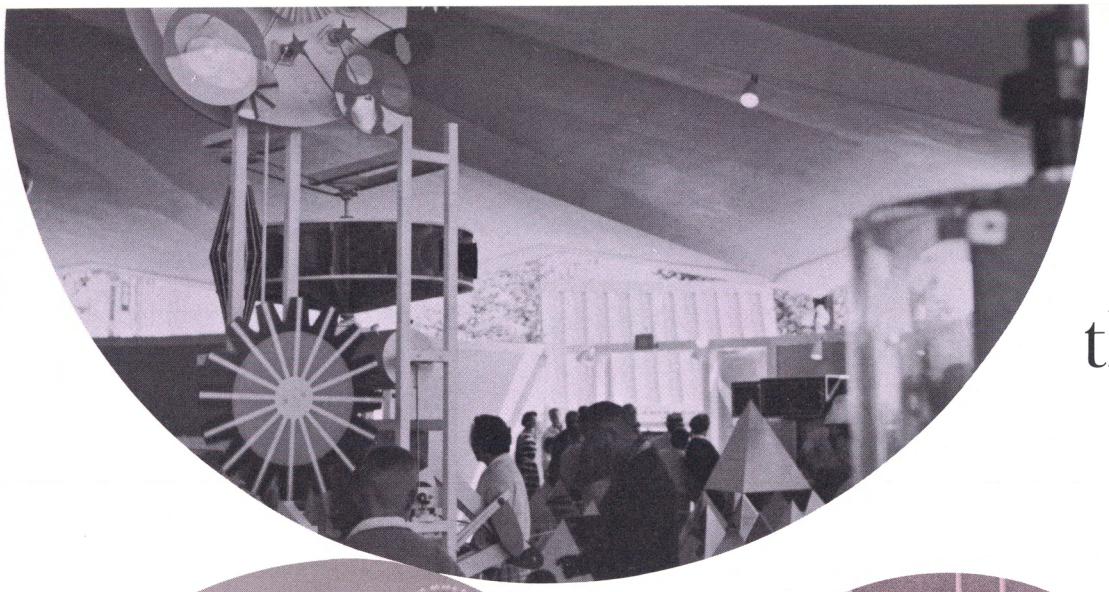
The General Motors Corporation Exhibit in the Coliseum presents a preview of the fascinating changes coming in the automobile industry. You see now the full-size, experimental Firebird III. This pace-setter for the car of the future, proven in road tests, is thrust with a turbine engine. Its simple control stick accelerates, brakes and turns. Push the control forward and the Firebird III moves ahead; swing it left or right and the wheels turn; pull back and it brakes. The electronic guide system can rush it over an automatic highway while the driver relaxes.

Although the Firebird III stands as the center attraction in the exhibit, you see other displays of the future. There is a model of the automatic highway, prototype of a stretch of experimental roadway which was built in New Jersey to demonstrate how electronics can steer cars and even stop them. This quarter-mile stretch of road has been received enthusiastically by officials, who predict that electronic mechanisms in the future can eliminate routine driving chores and make long distance highway travel safer and easier.

The General Motors Exhibit includes solar energy demonstrations and you may test your skill with sun-powered guns which activate parts of the display. Yet another exhibit reveals the principles of ground effect machinery, where objects are moved along a flat surface on a cushion of air. In the next century, more people will be going more places in fascinating new vehicles . . . and they'll go safely.



We're setting a course for the future . . . come along! The fully operational Firebird III space-age car is featured in our Coliseum Century 21 exhibition, plus automatic highways, solar and atomic energy displays, a thermal engine, and other exhibits that make today tomorrow.
GENERAL MOTORS CORPORATION



Research is the real story

by Norton Clapp

President, Weyerhaeuser Company

Research, the key to past discoveries that produced the wonderful world of today, is now unlocking the doors to an even brighter and more promising tomorrow.

Those of us who have lived our lives in the world's most industrialized nation have come to regard such things as vast production lines, crucibles pouring out hot metal, whirring millsaws, and the march of power lines across the countryside as the symbols of industry progress. Yet when we pause to consider that in a decade an appreciable portion of our national production will consist of products not now in existence, we come to realize the importance of the quiet, steady contributions that research is making to our modern way of life.

Business is entitled to great credit for bringing research to its new status of importance. Many marvelous applications of industrial research, things that just yesterday were considered unbelievable, are all about us at the Seattle World's Fair. These exhibits make it evident that nearly all modern enterprise relies heavily on research. Industry very deliberately invests a sizeable part of its current earnings in research today in order to assure a bright economic picture tomorrow. Indeed, the pace of progress is so rapid that by failure to invest in research today, a company can quickly place itself far behind its competitors and be unable to cope with the demands of the marketplace.

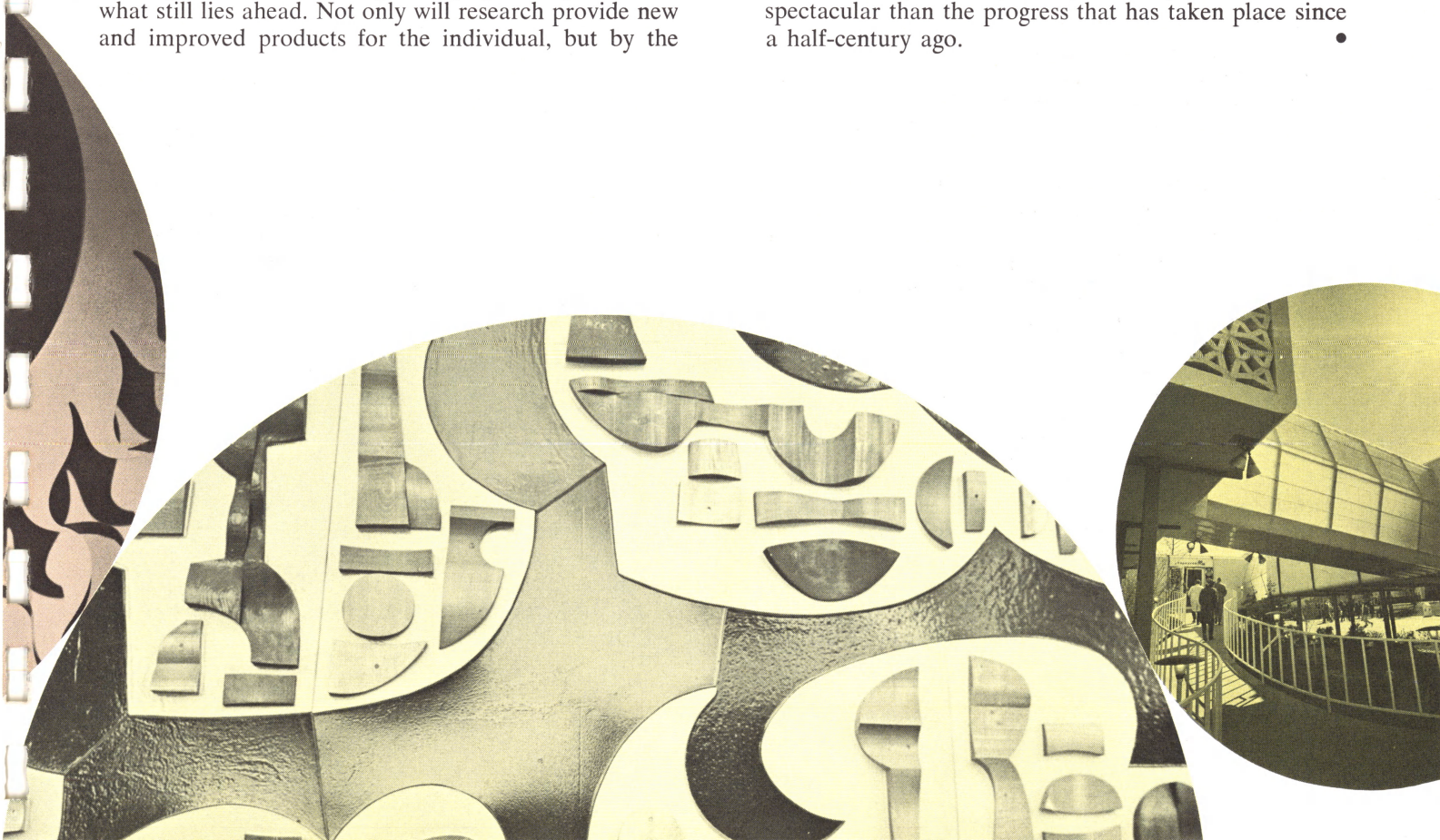
In the last decade, emphasis on research, as evidenced by spending, has increased fourfold. If the trend continues, it will double again in a very short period. Some of the achievements of industrial research which the fairgoer may glimpse give tangible evidence of what has taken place, while others give a graphic impression of what still lies ahead. Not only will research provide new and improved products for the individual, but by the turn of the next century it will produce profound changes in the nation's commerce and industry. Men will control the complex processes, while machines will take over the heavier and the more routine tasks. Electronics will continue to reduce man's drudgery, granting him the freedom to contribute to the world's progress in other ways.

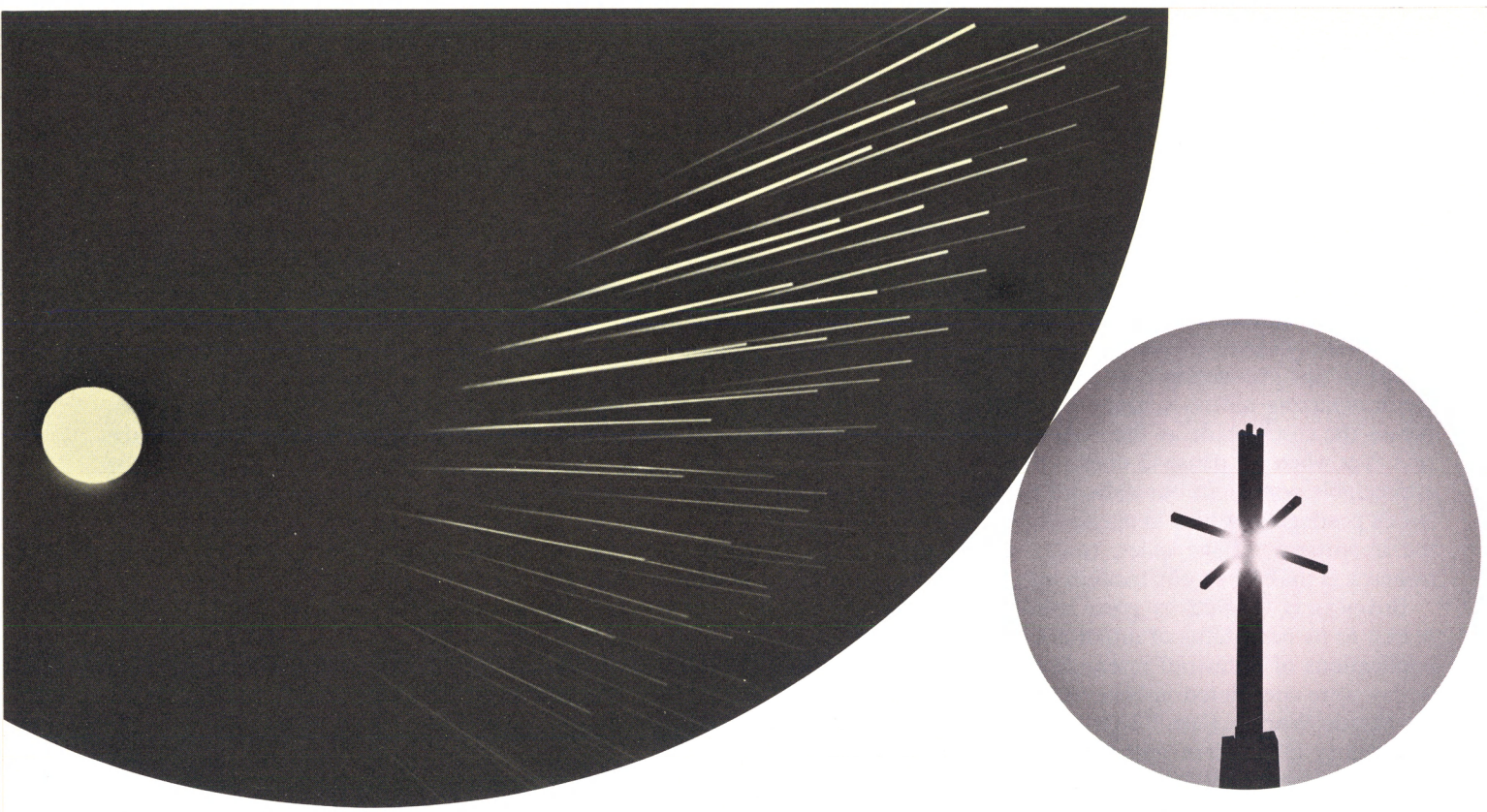
Faced with the demands of a burgeoning population, industry will turn to many remote areas and even to the sea for new sources of raw material. Mineshafts will be driven into the ocean's floor. Crops of the land and of the water will be cultivated scientifically for both food and industrial purposes. Much of today's waste will be converted into useful products.

The executive's desk will be a virtual communications center, featuring radio and two-way television contact with any spot in the world. Complex computers will help him analyze data, while business records will be flashed upon a screen at a moment's notice.

The new world of tomorrow, however, will never meet its promises without the constant development of its most important component—man. Machines may do many things, but man's individual initiative, imagination and creativity will be needed as never before to create an even better tomorrow. And tomorrow's man must develop himself so that he can live in tomorrow's world, and so that he can continue to improve it.

Here at the Seattle World's Fair we see the beginning of many of tomorrow's great advances. The magic key of research has just begun to open the way to that future —a bright one in which all mankind can share. While these predictions of things to come may seen both fantastic and impossible, yet they certainly will not be less spectacular than the progress that has taken place since a half-century ago. •





American standards of living improve as industry transforms the discoveries of science into the machines and products of daily commerce. The goods and services we expect tomorrow are a result of today's research.

The domestic exhibitors in the World of Commerce and Industry reveal the future. The visionary advancements of a score of American industries are displayed along the avenues of the World of Commerce and Industry—along Boulevard 21, in Friendship Mall and on American Way.

Nearest the south gate, on Boulevard 21, is the Ford Motor Company's Triangle of the Future. Under the geodesic dome, visitors are entertained in a rocket ship model which makes a simulated flight to outer space. Visitors become passengers when they enter the cabin of the rocket ship. They are seated and they hear the pre-flight preparations. There is a noise of blast-off and then huge windows on the side of the cabin open and beyond is an astronaut's view of the solar system. The space journey lasts fifteen minutes and then the passengers return to earth and disembark, free to walk through the pavilion to examine displays of the consumer products which the Ford Motor Company will offer in the 21st century.

Across the way, a gas clock at the American Gas Association Pavilion strikes the hours with bursts of flame. Under the circular roof of the pavilion is an extensive exhibit sponsored by ninety-one gas distribution companies. It tells of the history, the current developments and the future potential of natural gas.

To the east is the Interiors, Fashion and Commerce Pavilion. In the first wing, the American Institute of Interior Designers coordinates a vast display of home and office furnishings. The fabrics and fashions of interior design are shown in the present and projected into the future. In the center of the pavilion, fashion shows are staged daily around a pool of Revlon perfume. The shows, produced by Vogue Magazine, are changed with the changes in the season. Clothing, cosmetics and women's accessory manufacturers display their products in several booths. In the east wing of the pavilion are exhibits of commercial products sponsored by the American Dental Association, the California and Hawaii Sugar Refining Corporation, the Encyclopaedia Brittanica, the Hammond Industries, the Mobil Oil Company and the New York World's Fair.

Next door is the Christian Science Pavilion, where visitors may hear tape recorded news summaries from Christian Science Monitor reporters stationed in distant parts of the world.

In a tree-shaded glen is the Forest Products Pavilion, an exhibit sponsored by the twenty-six timber products industries of the Pacific Northwest. The grove of trees is the contribution of the Society of American Foresters. The interior of the pavilion is a theater in which a movie contrasts life on the earth with life on the treeless planet Mars.

America's last frontier is saluted in the Alaska Pavilion, the igloo-shaped building across the courtyard. The exhibit, sponsored by the National Bank of Commerce of Washington, tells of Alaska's history, its development and its future.

In the exciting Transport 21 Pavilion, on Boulevard 21, the four railroad companies serving the Pacific Northwest sponsor a demonstration of future rail transportation. One of the memorable exhibits in the pavilion is of a model train of the future which will travel at high speeds on a cushion of air.

ELECTRIC POWER PAVILION

Hydro-Electric Industries

Electricity is a major force in helping nations on their long climb toward technological excellence. It powers machinery, turns night into day and runs appliances designed to make life easier and better. Electricity is the great catalyst for the world's energy. Energy stored in coal or petroleum is transformed into electricity and transported many miles to cook a family dinner. Falling water whirls great turbines and spins out light for a great metropolis. In the future, energy from the sun and from the atom will add to progress.

Nowhere is the source of electricity so magnificently impressive as the huge hydro-electric projects which span many of the world's rivers. And few places in the world have as much present or potential hydro-electric power as the Pacific Northwest. An abundance of inexpensive power is one of the area's greatest economic assets. The Pavilion of Electric Power, sponsored by the electric utilities of Washington, shows how this great power is harnessed.

Symbolizing Washington's hydro-electric potential is a forty-foot high dam forming the backdrop to the exhibit. Three thousand gallons of water a minute, sweeping over six spillways, fall into a large pond. A twenty-two foot relief map of Washington floats in the pond. The state's major cities, sixty present and proposed dams and the regional electrical transmission system flash on the map.

The main entrance to the exhibit is through a nine-foot tunnel at the base of the dam. A ramp leads across the pond and up to a covered platform, where audience-controlled consoles activate a narration of low-cost hydro power.

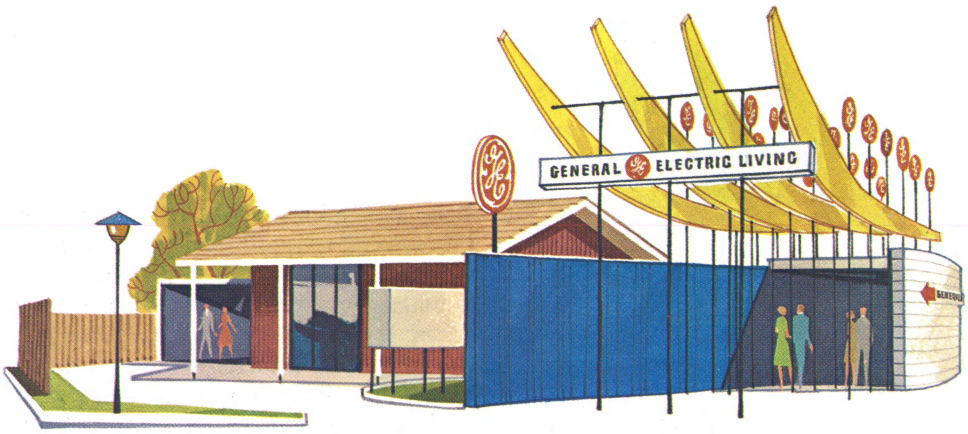
Nearby, an old fashioned water wheel re-creates early attempts at using water power.

One group of displays shows how electricity is produced now and how it may be produced in the future. In a simplified version of present methods, water jets turn an impulse wheel which then activates a generator.

Nature's water cycle is described. The sun lifts water from the earth by evaporation and returns it in rain and snow. The display shows how dams collect this potential and release it as power is needed.

The lower level of the pavilion shows other benefits: irrigation to reclaim arid lands, backwaters to form recreation areas, flood control—all made possible by dam construction.

The electrical utilities of Washington constantly are developing newer and better methods of producing low-cost electricity. Here at the Seattle World's Fair is a panorama of electricity's past and future.



General Electric Living is the theme of the General Electric Company's fascinating exhibit in its pavilion at the corner of American Way and Boulevard 21.

While many homeowners have read of the pushbutton conveniences to be available in homes of the future, made possible by research and development projects, few have had the opportunity to witness such advanced living. The General Electric Company exhibit offers this rare opportunity to the visitor.

Any housewife who has been faced with the problem of a blown fuse at dinner time is aware of the importance of electricity in the efficient management of a home. That electrical power and products will become even more important in the home of the future is dramatically underlined in the exhibit.

The General Electric Pavilion's design suggests a contemporary West Coast home. Inside, the story of General Electric Living unfolds through the activities of a typical American family. They are the Larsons—Gerry and Ellen and their children, Cathy, Tom and Billy.

While the Larsons lead typical lives, they have advantages not yet enjoyed by most families. Not only do they have the benefits provided by General Electric products available now, they also possess products soon to arrive on the market and others still under development and consigned for delivery in the world of tomorrow.

Among the Larsons' electronic household advantages are such advanced features as colored television projected onto large wall surfaces, an electronic home library, movies that can be shown immediately after they are filmed, a cool-wall pantry, pushbutton electric sink, electronic bakery drawer, clothes conditioning closet, and the home computer for record-keeping, shopping and check-writing.

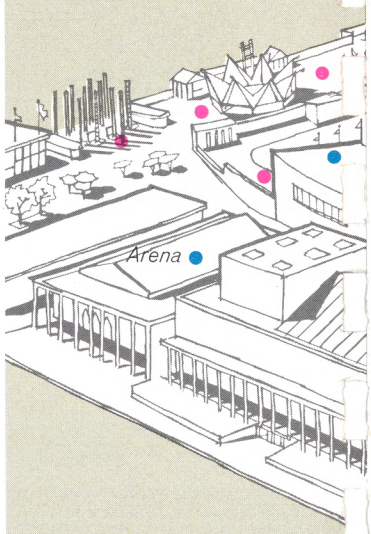
Visitors are invited on a tour of General Electric Living which takes them to three living areas in the Larson home. Each room contains its own unique products, all designed to make the home truly a castle of ease, convenience and relaxation. The visitor steps into the family's den, through the kitchen-dining room and finally to the atmosphere-conditioned indoor patio.

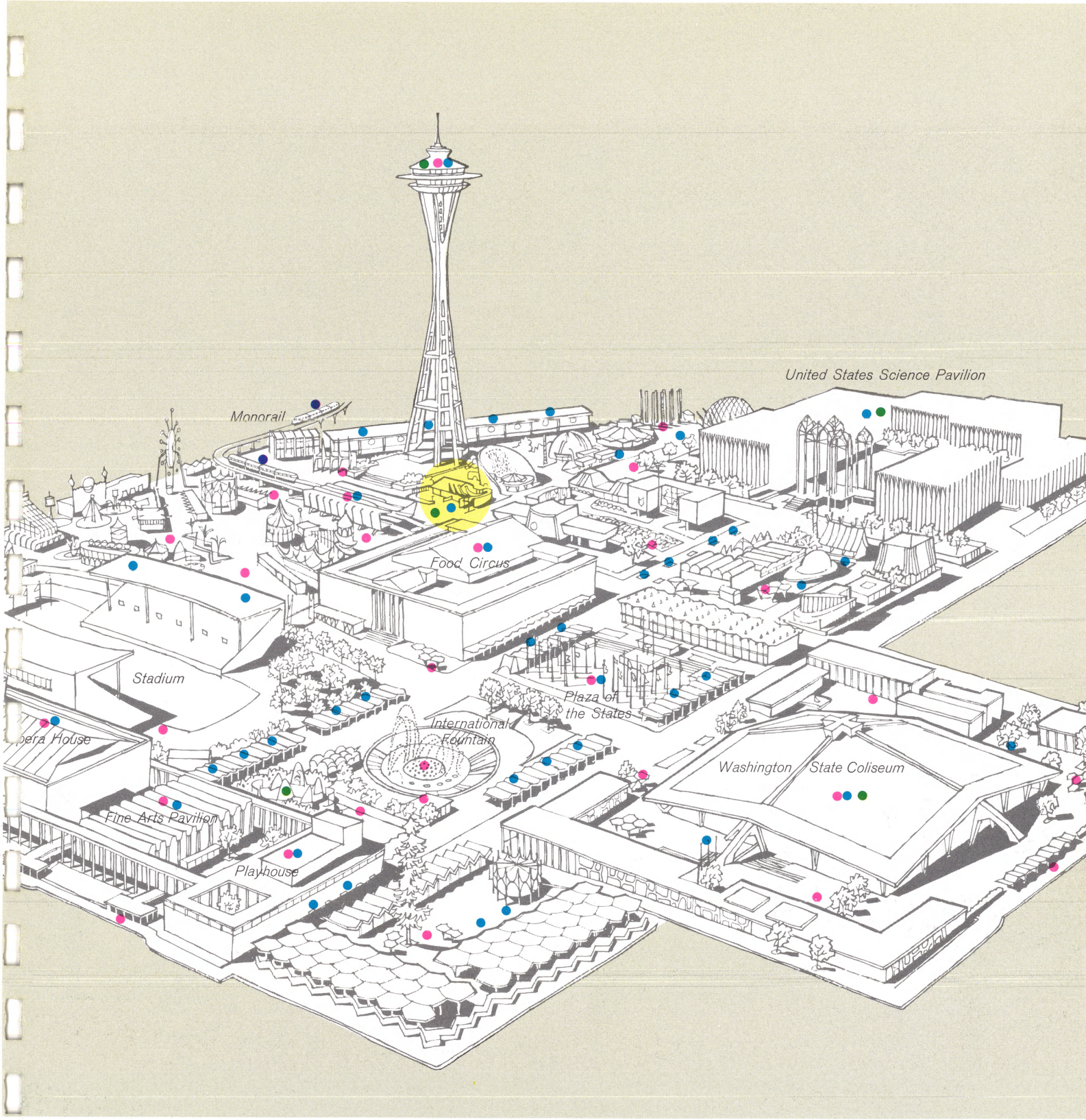
The functions of the various appliances are demonstrated by the Larsons as they prepare a party for their daughter and her fiance.

There are such devices as the "outsider," the electrical vacationer and playmate of tomorrow, as well as other interesting displays designed to give today's homeowner a look into the future.

Visitors are free to browse through the patio exhibit and to ask questions of General Electric representatives about the many products.

The General Electric Pavilion is next to the Electric Power Pavilion, which demonstrates the production of electricity that makes possible the labor-saving products shown by General Electric.





Many General Electric products were chosen for use in other exhibits and Century 21 facilities so

YOU SEE GE ALL OVER THE FAIR

Progress Is Our Most Important Product

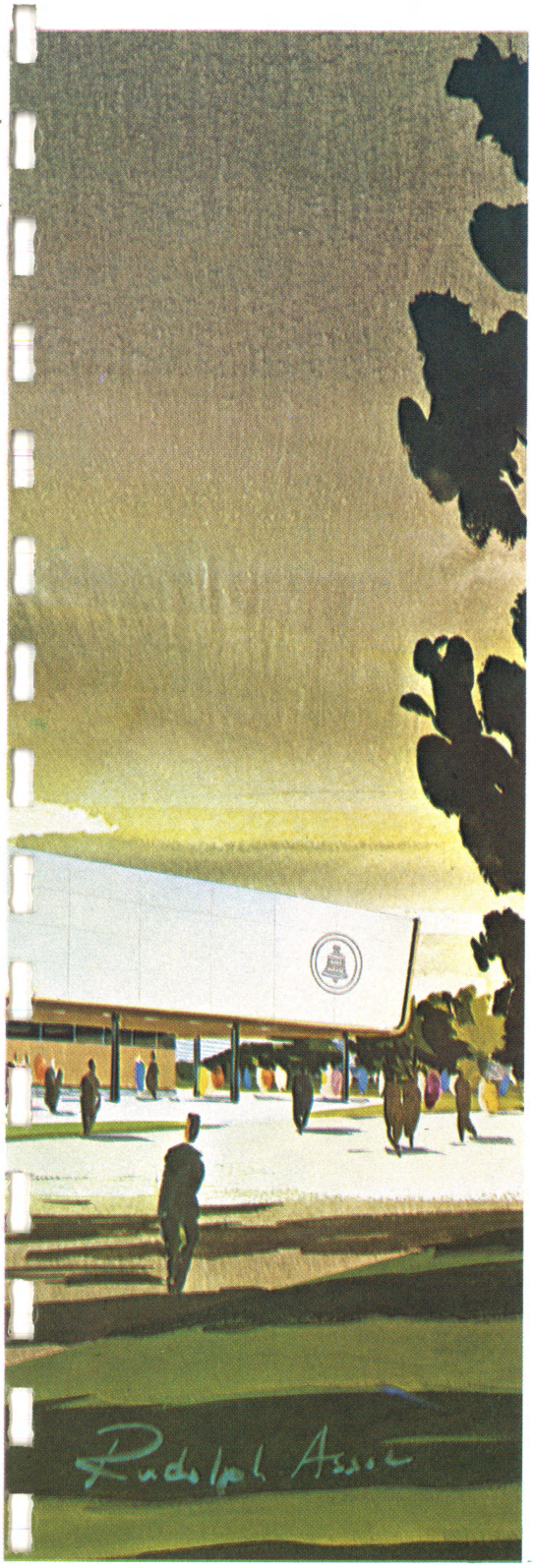
GENERAL ELECTRIC

Typical uses of General Electric products are color coded:

- Electrical Distribution Systems
- Home Appliances, Decorative Laminates
- Lighting: Inside or Outside
- Monorail Motors and Controls

Communications . . . key to universal understanding

BELL TELEPHONE SYSTEM



SPACE AGE COMMUNICATIONS

Bell Telephone Pavilion

The world is shrinking. Populations are growing. New nations are forming. The need to communicate is spreading over the globe in ever-widening circles.

For centuries man's perception of his world was hobbled by distance. His attempts to relay information over the miles pushed human inventiveness to its heights. Now, wherever wires can be taken, wherever towers can be built, wherever satellites may orbit, man spans vast oceans and continents seeking to understand and be understood.

The telephone is an American invention. It is one of the tangible examples of the many material things that give our nation the world's highest standard of living. The very fact we enjoy such service is taken for granted. And so it is destined to be in the 21st century.

Some of the fantastic communications services which may be yours in the 21st century can be seen at the Bell System exhibit at the Seattle World's Fair. In the main rotunda, visitors will thrill to a demonstration of communications by satellites in orbit around the earth.

Other exhibits dramatically depict present and future communications for business, industry and the home. For example you'll see machines "talking" to machines and future design telephones such as the picture phone, which one day may make it possible to display books, clothing, groceries and even art treasures in your home.

The next forty years will see astonishing advances over those made by the communications industry in the last eighty-five. But plans for tomorrow, "far out" as they may sound, are inextricably tied to the fantastic network of circuits and switches which now guide your voice wherever you wish to send it.

Of greater significance is the realization that no longer are there "remote" areas of the world. Communications in the 20th century has made neighbors of all mankind. The Space Age Exhibit and Communications Building is sponsored by Pacific Northwest Bell and its Bell System partners. The Bell System is searching for ways to extend communications beyond tomorrow into Century 21.

Take a walk through 15,000 years of Man's thought

®**IBM** invites you to visit "New Paths to Knowledge," the exhibit that takes a stimulating look at Man's search for information...at his progress—and his promise.

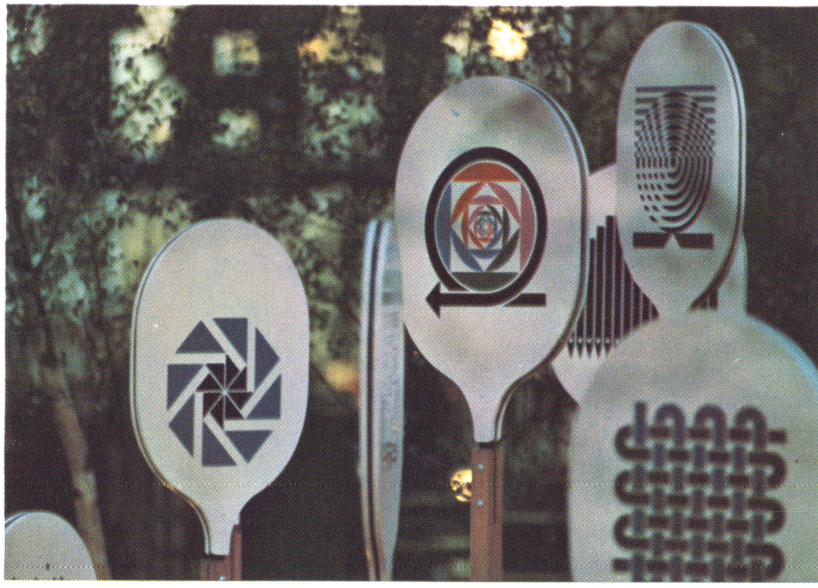
NEW PATHS TO KNOWLEDGE

I B M Pavilion

Man's compelling urge to investigate his environment, to continually seek better ways of doing things, has rewarded him with knowledge that contributes to his own progress and to the growth of civilization. Exploration, invention, innovation and ingenuity have led to discoveries and produced new products which have profoundly changed the world. Often, new tools for even greater learning have been developed in the quest for knowledge.

The electronic computer, one of the most significant technological developments of our time, is such a tool. Its almost universal application to problems in business, industry, government and science has added a new dimension to information processing and control.

The International Business Machines Corporation exhibit, "New Paths to Knowledge," tells the story of the search to improve life and the world. The story begins with the first crude tools and progresses through new electronic computers that perform hundreds of thousands of calculations a second and automatically translate foreign languages. Computers are telling scientists about the weather, about human illnesses. New information machines will help scientists look farther into the unknown. An orbiting astronomical observatory will search out knowledge about the universe and spaceships will be flown theoretically with the assistance of the computers before they are built.



In the IBM Pavilion, nontechnical terms are used to show how computers build new and wider paths to greater knowledge. The pavilion, with silver poplars forming the exterior walls and maple and birch trees growing amid colorful displays, has three gardens of learning.

One garden displays technological and artistic accomplishments of the past. The second, with operating models and visual displays, explains how computers operate. In the third, visitors are shown how computers are used today and some of the ways they may help solve many of the mysteries in the world of tomorrow.

The distinctive exhibit, in a garden court setting native to the Pacific Northwest, displays the achievements and the potential of some of the most marvelous machines devised by the imagination of man.

Next to the IBM Pavilion on Friendship Mall is a showcase building of petroleum products, sponsored by the Standard Oil Company of California. Standard's story reaches into the past with a replica of the world's first service station, which was built in Seattle in 1907. And the company projects the future of petroleum products and petrochemicals with displays of oil research and of farming in the next century.

The Christian Witness Pavilion is both a children's center and a religious exhibit. Under the guidance of a professional staff, children from three to seven are cared for while their parents are free to roam the grounds. In another area of the building a seven-minute message of hope and faith in God is presented.

The Official Information Center, on Friendship Mall, is sponsored by the General Insurance Company of America. Visitors may obtain complete information on the fair from trained personnel. In addition, the information center offers assistance with housing, entertainment and regional vacation tours.

Complete banking service is available during fair hours at the Century 21 Branch of the Seattle-First National Bank. The flags of all countries represented at the fair are displayed on the bank building. In addition to the normal banking functions, the Century 21 Branch also offers loan service and foreign currency exchange.

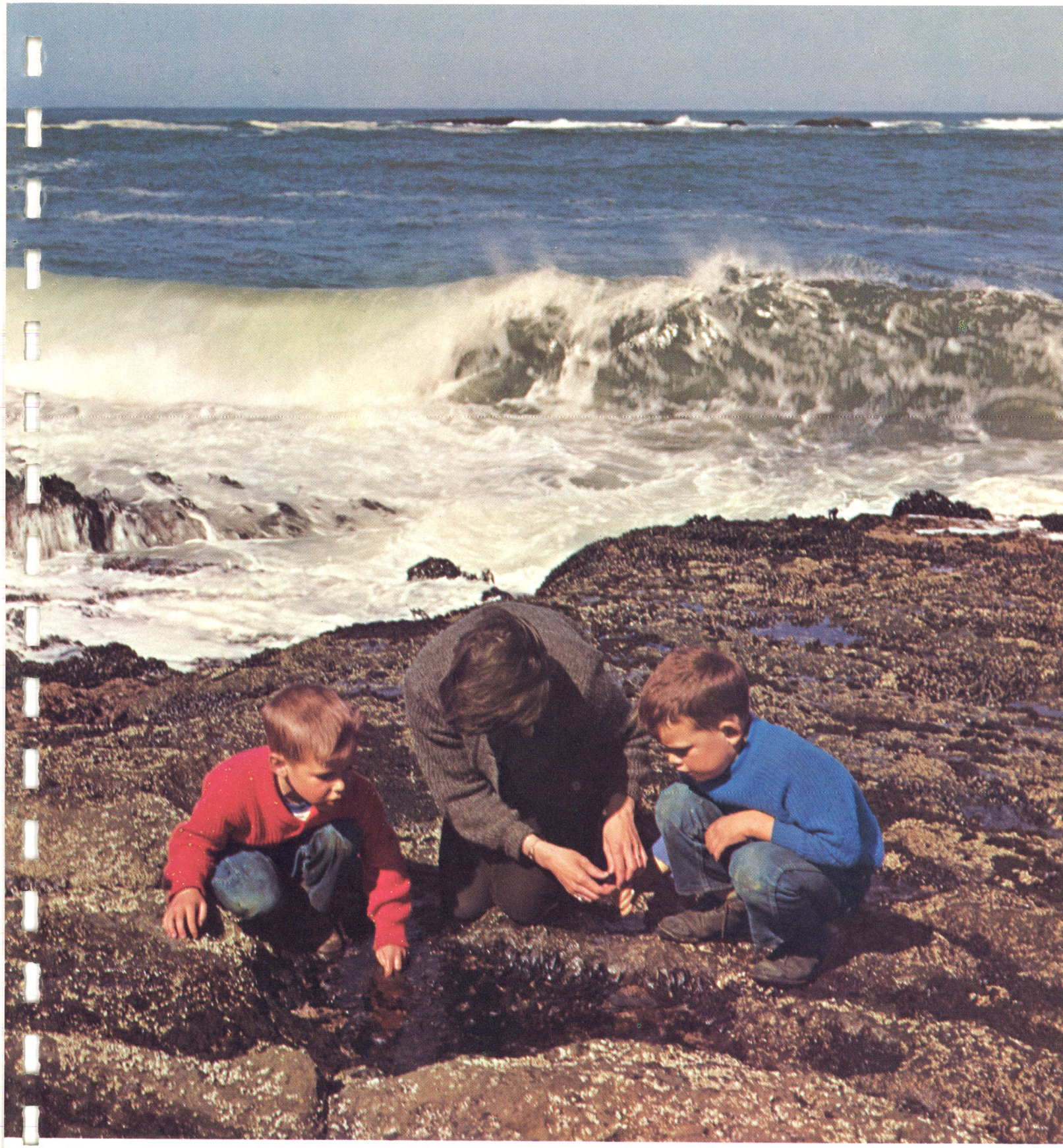
The American Home of the Immediate Future embodies structural innovations and advance designs to demonstrate economical home construction and unusual living comfort. The house was manufactured in prefabricated units by the Panelbild Division of the United States Plywood Corporation for a group of sponsors. The basic structure of the house is of wood frames and the room units are made of paneling.

The Moody Institute of Science presents twice-daily appearances by Dr. George Speake, who delivers his famous sermons on science.

The unique oval Nalley's Pavilion contains a theater which shows movies of the great Pacific Northwest. In the lobby of the building are displays of the food products from Nalley's plants on the West Coast.

The Hall of Commerce and Industry is on American Way, overlooking the Plaza of the States and the Boulevards of the World. The exhibitors are the National Cash Register Company, the Carnation Company, Northwest Airlines, United Air Lines, the Rohr Aircraft Company, the H. J. Heinz Company, the Aluminum Industry, REA Express and the Bekins Moving and Storage Company.

Across the fair on Freedom Way stands the House of Living Light, the pavilion of the Douglas Fir Plywood Association. The model home utilizes newly developed flexible plywood, which is constructed much like corrugated paper, to present a preview of living in the next century. Cone-shaped sky lights on top of the home follow the sun to provide natural lighting through the day.



All young men to be have needs as ageless as the sea.

J. R. Cissna

FEDERAL OLD LINE INSURANCE COMPANY,
(MUTUAL)
FEDERAL WAY, WASHINGTON

THE WORLD'S MIGHTY NATIONS contribute examples of ingenuity and craftsmanship to the World of Commerce and Industry. On the broad International Plaza surrounding the Washington State Coliseum and beyond, on the International Mall, are pavilions of the foreign nations.

The immense universe and the minute atom are parts of the dramatic record of scientific activity in the Pavilion of Great Britain, in the southeastern corner of the International Plaza. The British display achievements in astronomy and in the peaceful uses of atomic power. Their research has provided advancements in food preservation, in the automobile industry and in scientific instruments.

The Republic of China Pavilion, finished in the architecture of an old Chinese palace, presents the changes in the living of the free Chinese. The culture of the island republic is shown in a series of photographs depicting housing, transportation and education. Manufactured products and the work of artisans are displayed.

The aroma of freshly brewed coffee and tea discloses the location of the Brazilian Pavilion on the north concourse of the International Plaza. The Brazilians serve their well-known coffee and a little-known specialty called matte tea. Entertainers and musicians keep things lively. And on the serious side, lecturers and artisans explain the Brazilian culture and industries.

Tremendous changes in social, agricultural and industrial life in the ancient valley of the Nile River are shown in the United Arab Republic Pavilion. Displays show the people, the products and the tourist attractions in Egypt.

The six member nations of the European Economic Communities—the well-known common market countries—pool their manpower and resources to tell the story of their efforts and their future.

A quaint Oriental garden is the centerpiece of the Japanese Pavilion. Around it are examples of the arts and the crafts of a mighty industrial nation. The exhibits are a catalog of the changing patterns of life in the island nation.

In the Pavilion of Mexico, craftsmen from all parts of the republic produce their wares of silver, pottery, leather, wool and glass before the eyes of visitors.

The possible development of the Northwest Territories and of the Arctic is explained in the Pavilion of Canada. Also on exhibit are Canadian skills in mapping, space exploration and medicine.

The Danish Pavilion is a showcase for Danish handicrafts, furniture and textiles. The imaginative and bold Danish designs are presented as the designs of the future.

Another display of Scandanavian excellence is in the Swedish Pavilion, where visitors may examine delicate crystal and sturdy steel products.

The second complex of foreign commercial and industrial exhibits is on the International Mall, in the northwestern corner of the fair.

The Philippine Pavilion is a gallery of art and architectural artistry. The exhibit is divided in displays of the Land, the People, Commerce and Industry and Life and Culture.

Thailand presents its story with samples of famed Thai silks, raw materials and spices. Movies tell about the country's history, its people and its scenic wonders.

The Association for the United Nations sponsors a lounge and exhibit where visitors from all lands can meet and exchange ideas and greetings.

In the Pavilion of India are huge swatches of Indian-made textiles. They highlight numerous examples industrial productivity. The changing face of India, its culture and commerce are shown.

Products from Korea are displayed in the Republic of Korea Pavilion. Of special interest are the Korean brassware and lacquerware exhibitions.

The dramatic story of the City of Berlin's heroic stand—an island of freedom in a sea of communism—is told in the Berlin Pavilion. Visitors hear a special message from Willy Brandt, the mayor of the strife-surrounded city.

The accomplishment of the United States Peace Corps is portrayed for the first time in the Peace Corps Pavilion. San Marino, a tiny republic encompassed by Italy, displays its pottery and its postage stamps in its pavilion. And, at an information booth, visitors are introduced to the achievements of the African nations which have gained independence since World War II.

No one ever took the trouble or time to teach us to see. We were, and we still are to a large extent, blind to the visual wonders of the world and to that equally wonderful world created for us by the artists . . . those eye-witnesses whose great gift it is to see for us what we so often miss.

THE WONDERFUL LIFE OF THE EYE

To see for yourself—*that* is the first rule of art enjoyment. And this demands not only effort but determined personal action on our part. It requires getting out to see what's being seen by others, beyond our own little world, and going to museums to see what others have seen in the past—to see how the world looked then and how the artist saw it and interpreted it. It means going to contemporary exhibitions.

The artist needs us as his audience as much as he needs the materials of his art. Our opinions are his stimulation and his way of keeping in touch with what is going on outside of his world. He needs the conflict with his audience—us—as much as we need him to provide material for our thought . . . new ideas for our lives.

That last decade has seen many changes in the acceptance of the visual arts and in the appreciation of them as a part of the enjoyment and fulfillment of life.

by Vincent Price

And yet there are many people who still feel afraid of them and shy away from becoming involved with the wonderful life of the eye. They seem willing to accept the other arts and even profess love and understanding of them. But the visual arts baffle them and can provoke violent antagonism.

For instance, you often hear someone say: "I don't know anything about music but I know what I like." Everyone likes some form of music and they don't necessarily feel they have to know anything about it to like it.

What in our background has made us feel left out of the excitement of the visual arts, especially at this time of almost frenetic interest in them collector-wise and (unfortunately) investment-wise? What is all this fuss about art? Why millions for a Rembrandt? Why is Picasso's slightest doodle so sought after? And what the hell is abstract art all about, anyway? *Anybody* can do it—some people think.

All art is modern. What was done in the past was modern then and still is. It belongs to us now as a living statement of another day. It allows us to meet the past in the present and the art of the present allows us to meet ourselves and it presents us to the future. It is best not to judge contemporary art for it judges us.

Well, my contention is that up until a few years ago America was a country of

passionate life-lovers—enthusiastic sensualists—with one sense highly underdeveloped: the sense of sight. Radio with its "for free" pushbutton admission into the world of music made us actually if unwittingly the most tolerant, receptive and participative music lovers of all time.

Paperbacks marked down the price tag on poetry and good prose to everyone's reading budget and the educations we have encourage us to hear and read until in spite of television we are the largest literary public in history.

Why are we so blind and why do we so stubbornly refuse to try to learn to see? Perhaps one reason is that the other arts have the great benefit of having interpreters to bridge the gap between art and audience. The architect, the actor, the musician, the lecturer, all baby us into acceptance of their arts. But the visual arts require a very personal effort. No one else can see for us. We must meet the paintings or statues face to face, person to personality.

As for the art critics, they seem to have abandoned reporting on art to invent an art of their own. They have developed their own language which is largely incomprehensible to anyone except the esthetically initiated few. It is as though, resenting the old truth that one picture is worth a thousand words, they produce a million words to obscure that picture completely.

But it would seem we are beginning to make the effort. Greater museum attendance and exhibition sellouts are proof of this—although still our homes, our schools, our public buildings, the places where we should learn to see, are sparsely and for the most part badly endowed with objects of visual enjoyment and edification. To some, museums are still only monuments to wealthy art patrons who want to leave memorials to their manufactured tastes. To others, they are hollow halls where hallowed masterpieces are whispered about by the same select few who profess to understand the critics. From childhood, many of us are dragged through the museums by teachers and parents intent on inoculating us with watered-down art serum in the hope of preventing us from catching a virulent love of art.

But as I've said, much of this has changed. The big magazines are reporting on art and reproducing it more and more, giving us the hint of what we can see when we bring ourselves to the original. We are learning that we have in this country collections of these originals comparable to the great European collections. Then, too, art has become big business and anything that is big business becomes everyone's business in our world today. So at long last we are beginning to learn what to look for, even if there are still many of us who don't know how to go about seeing it. There are still those who are afraid of letting themselves see the vast panorama of the visual arts because they can't get over the suspicion that these arts are exclusively for either the rich, the art-educated or the just plain "arty longhairs."

No matter how familiar we are with a famous painting or marble or drawing from hearsay or reproduction or critical estimation, we must see it with our own eyes to have even the slightest clue to its visual personality.

These arts are pre-eminently personal because the individuality of the artist—his originality—exists only in his original work. His personality must meet ours in person to make the acquaintanceship possible and real and lasting.

True, reproductions can give us a hint of what we're going to see, but only a hint. They can never convey the depth or subtlety of the color; the texture or technique of the brush stroke; the mass of metal or stone; its surface, or the exhilarating variations of form in the ever-changing light. And almost never do they give us even a hint of the scale of the work, its size or its relation to the surroundings.

Galleries present exhibitions for all of us to enjoy, whether or not we are fortunate enough to be able to support the artist by purchasing his work from one of them. It is at these exhibitions that we form our taste and at the same time keep our eyes open to what the artist has to say.

Museums are the public homes of art. They belong to all of us and are meant to be used by us to enable us to learn to see. They should function for us as visual libraries where we can read the past, the present and—since art is almost always prophetic—the future. The great collections at the Seattle World's Fair afford a magnificent opportunity for us to see a broad cross-section of art.

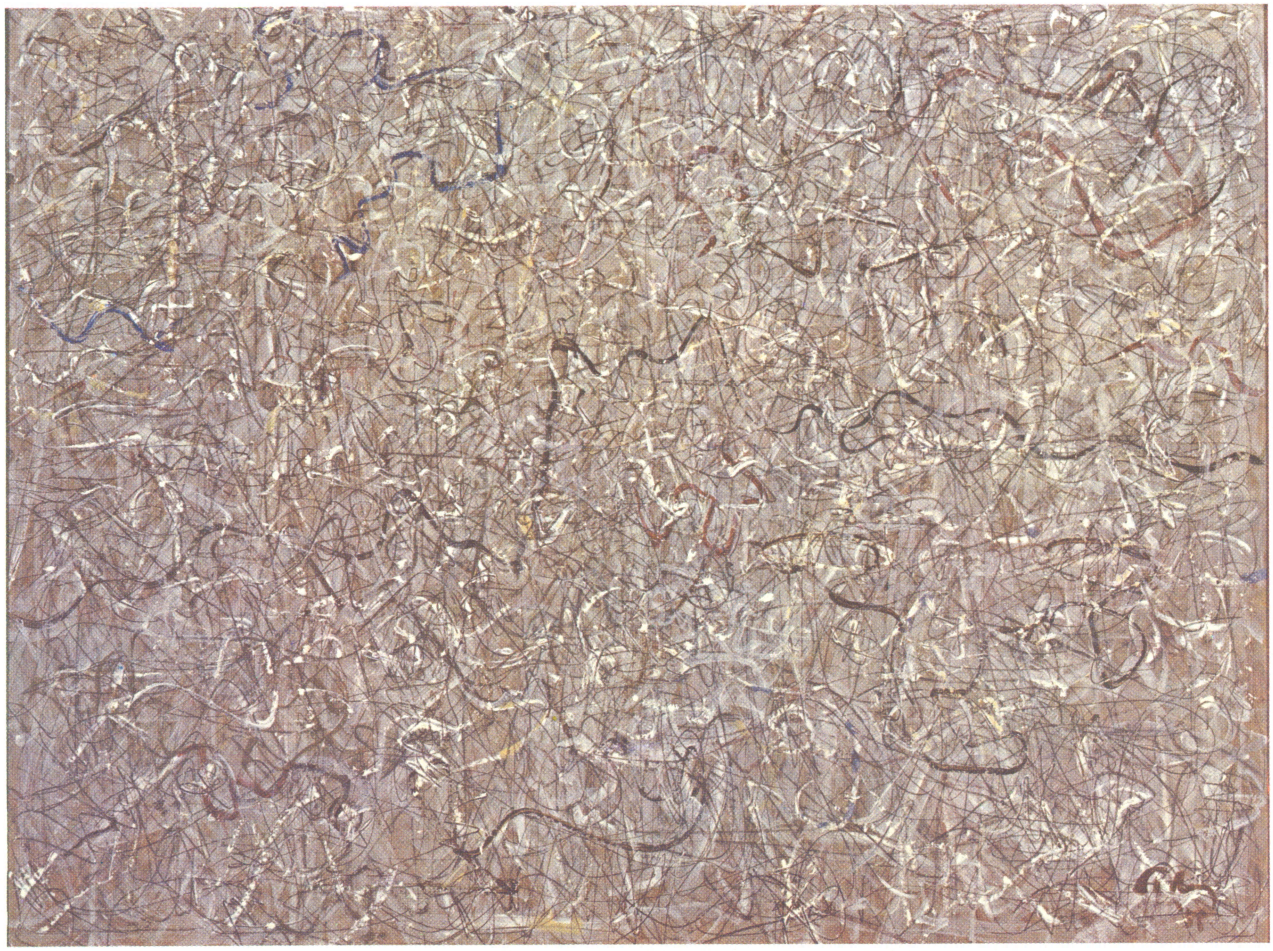
Let's try to clear up a few misapprehensions by remembering first of all that art is the greatest gift one man can give to all men; that it is given to all of us without reservations, for us to enjoy. Let's stop thinking of the artist as someone apart from the rest of us, as some erotic or exotic creature whose talent separates him from other human beings. It is this talent that joins him to his fellow man with stronger ties than any—even love. The artist cannot produce without an all-encompassing love for humanity. The artist is the most masculine and feminine of God's creatures. His is—hers is—the most sincere act of gratitude, for repayment of the act of creation itself.

The minute you allow yourself to become involved with a work of art—emotionally or mentally—you have opened the door that leads everywhere, away from yourself and into yourself. Art has no beginning and no end. It comes as close as anything we know to man's greatest hope—immortality. Through art alone can we regain and retain youth's unquestioning acceptance of the idea that every experience is the assurance of a life about which we want to know everything. Art refuses to let life dull our senses. It is renewal and it is the hand that leads us back onto the proudest paths of human dignity. It demands only that we are in love with life—its life and especially our own.

Art is the ultimate means of communication, man to man and age to age. Communication depends on receiving as much as sending. The audience for art is as important as art itself and that audience is all of us who are willing to let the artist see for us. We are his equal as we stand before his work, for his vitality depends on our receptivity. Allow him to see for you and he will open your eyes to see life anew.

Look at a work of art with appreciation and the chances are it will reveal itself to you and appreciate you in return. If it rejects you, try looking at it to find out why it rejects you and you reject it. Meet your dislikes halfway and they can become your preferences. Every day behind you, all the way back to the beginning of man's time on earth, is recorded in some work of art whose single purpose is to instruct you in the enjoyment of life.

Titian: Man With A Falcon. Lent by the Joslyn Art Museum, Omaha, Nebraska.



Mark Tobey: Serpentine. Lent by the Seattle Art Museum, Seattle, Washington.

Franz Marc: Blue Horses. Lent by the Walker Art Center, Minneapolis, Minnesota.

Gauguin: Under The Pandamus Tree. Lent by the Dallas Museum for Contemporary Art, Dallas, Texas.

Jackson Pollock: Moon Vibrations. Lent by Mrs. Charles B. Wright Jr., Seattle, Washington.

THE FINE ARTS EXHIBITION is arranged in five major galleries. They are Art Since 1950, American; Masterpieces of Art; Art of the Ancient East; Art Since 1950, International; and Northwest Coast Indian Art.

In the first section, Art Since 1950, American, eighty paintings and thirty sculptures reflecting primarily the abstract expressionism in modern art have been selected for the fair by Dr. Sam Hunter, director of the Rose Museum of Art at Brandeis University. The artists represented include Ben Shahn, Jackson Pollock and native Pacific Northwesterners Mark Tobey, Morris Graves, Ken Callahan and Paul Horiuchi.

Many of the paintings in the exhibit Art Since 1950, International, selected by Willem Sandberg, director of the Stedelijk Museum of Amsterdam, have been completed within the past two years. The collection of one hundred twenty paintings and thirty-four sculptures has been chosen to emphasize the mood and form of expression used by modern artists.

Seventy-two works hang in the Masterpieces of Art section. Dr. William M. Milliken, director emeritus of the Cleveland Museum of Art, assembled internationally famous paintings by such masters as Titian, Cezanne, Renoir, El Greco, Rembrandt and Winslow Homer.

Perhaps the most intriguing exhibit—assembled for the first time—is that of the Northwest Coast Indian Art. Dr. Erna Gunther, director of the Washington State Museum, has gathered from around the world an outstanding collection of the unique and individualistic art of the Pacific Northwest's coastal tribes.

The Seattle Art Museum has lent parts of its magnificent collection of Oriental art for the Art of the Ancient East section. Adjacent to this area is the gallery of paintings from the museum's Mark Tobey collection.

The showings are open during the run of the fair, except for the Masterpieces of Art exhibit. It is replaced September 4 with exhibits of contemporary art entitled Northwest Painting and Sculpture; Adventures in Art, and Countries of the Pacific Rim.

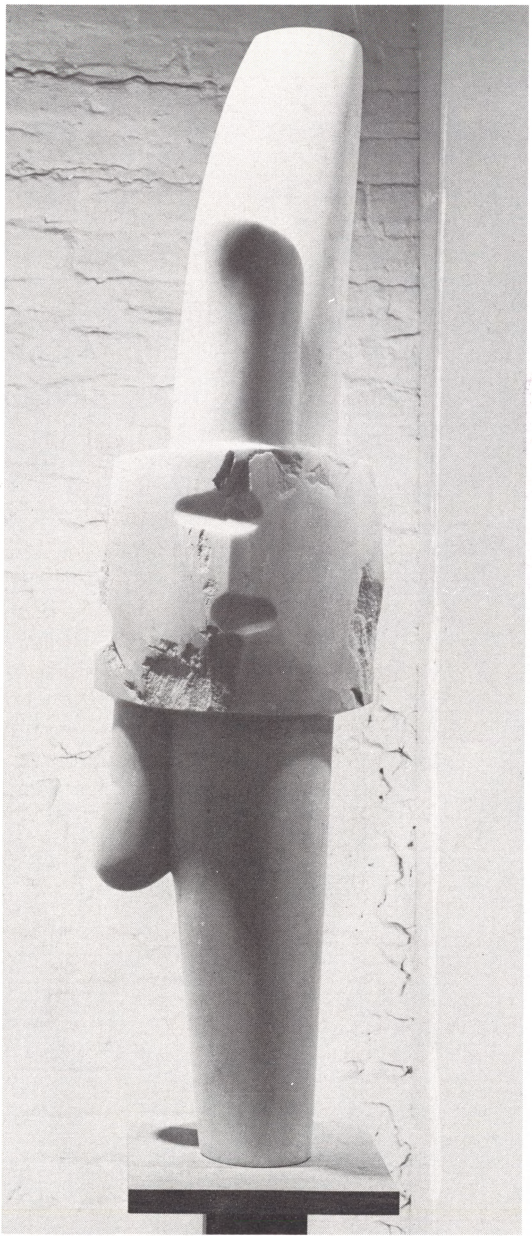
Northwest Coast Indian relic: Haida tribe frontlet.
Lent by the National Museum of Canada, Ottawa, Ontario.

Northwest Coast Indian carving: Tlingit tribe eagle from the top of a staff. Lent by the University Museum, Philadelphia, Pennsylvania.

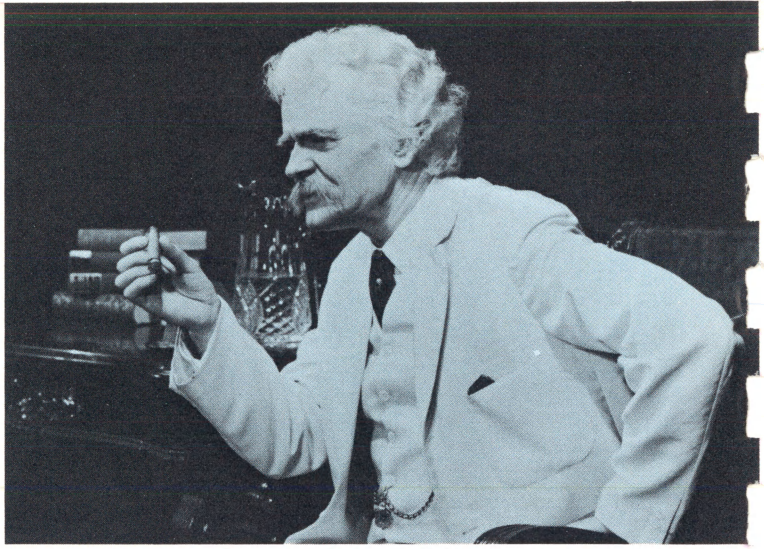
Ninth century Nepalese figure: Avalokiteshvara, the all-compassionate Buddhist diety; bronze set with jewels. Lent by the Seattle Art Museum, Eugene Fuller Memorial Collection, Seattle, Washington.

Seventh or eighth century Chinese pottery: horse with a decorated saddle from a tomb of the early T'ang Dynasty. Lent by the Seattle Art Museum, Eugene Fuller Memorial Collection, Seattle, Washington.

Isamu Noguchi: Woman With Child. Lent by the Stable Gallery, New York, New York.



THE BIGGEST SHOW



Show biz buffs will have never-a-dull-moment during the six-month run of Seattle's 1962 Expo. The glittering fifteen million dollar package of entertainment at the World's Fair—itself the show of the year—has more than enough to please lowbrow and longhair alike.

The program of events has been arranged by the fair's own Harold Shaw, an associate of theatrical impresario S. Hurok. Says Shaw of the attractions: "This is the largest entertainment program ever undertaken by any fair at any time and will be forever remembered."

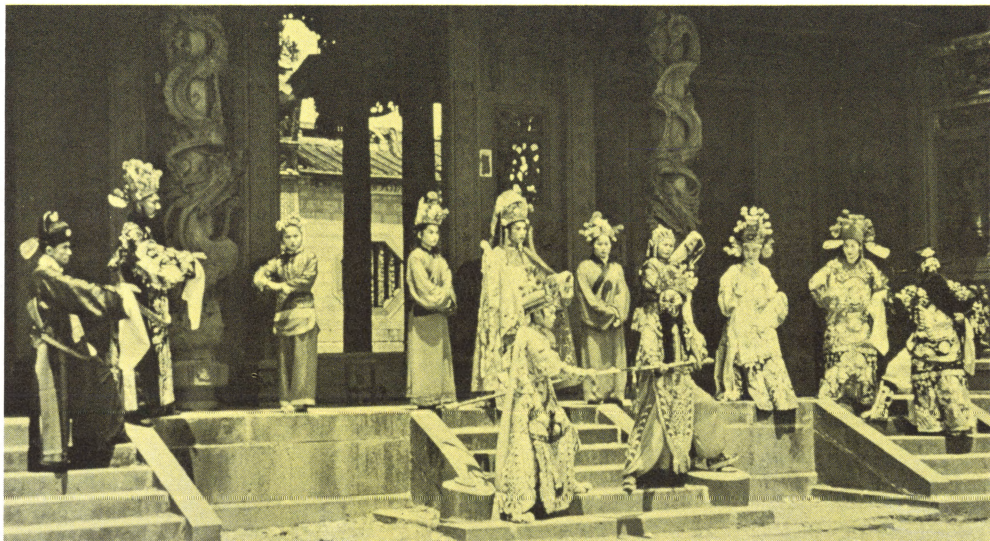
On stage in a twenty million dollar entertain-

ment complex at the fairgrounds—the eight hundred chair Playhouse, the Arena, the outdoor Stadium and thirty-one hundred seat Opera House —is a continuous panorama of performing arts ranging all the way from international troupes never before seen in the U. S. A. to such popular pleasers as Nat "King" Cole, Benny Goodman, Ella Fitzgerald and Count Basie.

In all, topflight performers and groups from fourteen foreign countries are appearing: Great Britain, Soviet Union, France, Japan, Denmark, Sweden, India, Romania, Korea, The Philippines, Republic of China, Mexico, Thailand and Canada.

Typical entertainment of the spectacular ilk is the celebrated team of Mexican Motorcycle Police, featuring the world's greatest sharpshooter. Looking through a mirror, said S-S shoots chalk out of the ears of a small boy, splits a bullet on an ax and clips a stick of chalk between the lips of two teammates.

For the athletically inclined, there appears the Senior National AAU Gymnastic Finals and a Philippine Sports Exhibition. For the kiddies: Quick Draw McGraw and Baba Looey of TV fame, Huckleberry Hound and Yogi Bear, of likewise, and the Littlest Circus. The Shrine Circus, Seattle Youth



Symphony, Wenatchee Junior Circus and the Century 21 Horse Show should also appeal to the small fry. As will the Children's Theater of America, front and centering with its famed puppet show of "The Nutcracker Suite" the week of August 27, and the colossal Roy Rogers Show, running from June 23 to July 7.

Lovers of legitimate theater can pick and choose from such top companies as London's Old Vic in productions of "Romeo and Juliet," "St. Joan," and "Macbeth." Also programmed is La Comedie Canadienne in "Bousille and the Just," the San Francisco Actors Workshop in "The Birthday Party" and "Waiting for Godot," and Seattle's own Cirque Theater in "View from the Bridge" and "Teahouse of the August Moon." The Royal Dramatic Theater of Sweden appears with plays by Eugene O'Neill and August Strindberg.

Other first-rate attractions include Victor Borge, Theodore Bikel, Richard Dyer-Bennet, the Korean Folkart Company, the Argyle Regimental Band, Dunninger the Mentalist, Lawrence Welk and Hal Holbrook in his near-classic rendering of "Mark Twain Tonight."

Heading the "pop" list for evening dancing in the huge Arena are Benny Goodman and Count

Basie, jazz stylists par excellence. Goodman, a tremendous drawing card at the Brussels World's Fair, holds forth nightly from June 11 through June 16. Citizens unable to make the scene at President Kennedy's inaugural ball, can catch up with Count Basie during Washington State Week, May 7 through May 12.

Isaac Stern, Van Cliburn and Igor Stravinsky are among artists doing guest spots with the Seattle Symphony, under the baton of Milton Katims. Maestro Stravinsky, honored at the Seattle Expo in his 80th birthday year, conducts one of his own works on opening night, April 21. A new work by Gerald Kechley will enjoy a world premiere with the symphony in August. Also on the bill for those with classical leanings: the Philadelphia Orchestra, Eugene Ormandy conducting, Robert Merrill and other Met stars in Verdi's famed "Aida," the Juilliard String Quartet, CBC Vancouver Chamber Orchestra and the D'Oyly Carte Opera Company.

Dance aficionados, too, are in for more than their fair share. The Ceylon Dancers lead off the week of April 21-29 and the San Francisco Ballet will dance "Variations de Ballet," "Caprice," "Pas de Trois" and "Original Sin," among others. Also appearing are the Bayanihan Dance Company

from the Philippines, the Uday Shankar Dancers, the Virginia Tanner Dance Company, Folklorico Ballet from Mexico City and the Ukrainian State Dance troupe. The New York Ballet Company has programmed "A Midsummer Night's Dream," "Scotch Symphony," "Fanfare," "Swan Lake Episodes" and much more during its two-week run.

A science fiction panel featuring Rod Serling, creator of TV's chilling "Twilight Zone," a communications panel led by USIA chief Edward R. Murrow, a Barbershop Sing, the Argyle Regimental Band, the Norwegian Chorus, a Mormon Pageant and the United States Marine Corps Band are just a few of the many other attractions being enjoyed by millions of fair visitors.

Fun at the fair appeals to all tastes. Youthful emphasis is on daytime events ranging from Stadium circus acts and water shows to Le Petit Theater, with the Oriental magic of Kajar.

Excitement follows the night lights with Show Street's adults-only "Les Poupees de Paris," featuring a puppet extravaganza complete with swimming pools, ice-skating rinks, fireworks, fountains and a marionette symphony orchestra.

But song, dance and spectacle alone do not show biz make. The World's Fair itself—from its ten million dollar United States Science Pavilion to its soaring Space Needle, from the Washington State Coliseum to the Fine Arts display, exemplifies the World of Entertainment at its best. The Monorail, with its breathtaking ninety second ride from downtown Seattle to the fair, adds another element to the making of a sure-fire hit.

With all these attractions and much, much more —no matter which way you slice it, show biz is the biggest biz in Seattle this summer.

APRIL

Seattle Symphony, Stravinsky, Cliburn; Opera House	21
Ceylon Dancers; Playhouse	21-28
Shipstads and Johnson Ice Follies; Arena	21-29
Ed Sullivan; Opera House	22-25
Easter Sunday Services; Stadium	22
Dunninger, the Mentalist; Opera House	30-May 5
Royal Theater of Sweden; Playhouse	30-May 5

MAY

Senior AAU Gymnastic Finals; Arena	3-5
Littlest Circus; Opera House	5-6
Puget Sound Choral Directors Choir; Arena	6
Count Basie; Arena	7-12
San Francisco Ballet; Opera House	8-12
Science Fiction Panel; Opera House	13
Seattle Symphony, Isaac Stern; Opera House	15-16
Victor Borge; Opera House	17-19
Chamber Music, Stern, Katims, Rose, Istomin; Playhouse	19
Seattle Symphony Little Orchestra; Playhouse	22
Theodore Bikel; Opera House	22
CBC Jazz Concert; Playhouse	23
Philadelphia Orchestra; Opera House	24-25
Old Vic, "Romeo and Juliet," "St. Joan," "Macbeth"; Opera House	29-June 3

JUNE

"Aida," Seattle Symphony; Opera House	7, 9, 11
Josh White; Opera House	10
Benny Goodman; Arena	11-16
Communications Panel; Playhouse	13
Virginia Tanner Dance Company; Playhouse	14-17
Norwegian Chorale; Opera House	17
Ukrainian State Dance; Opera House	18-19
Roy Rogers Show; Stadium	23-July 7

JULY

Edward R. Murrow; Playhouse	6
Barbershop Sing; Opera House	8
Billy Graham; Stadium	8
Philippine Sport Exhibitions; Stadium	9-14
Bayanihan Dance Company; Opera House	9-14
San Francisco Actors Workshop; Playhouse	9-21
Lawrence Welk; Arena	15-16
Huckleberry Hound, Yogi Bear; Stadium	15-22
Wenatchee Junior Circus; Stadium	15-22
Bunraku Theater; Playhouse	23-Aug. 5
Nat "King" Cole; Arena	24-29
New York City Center Ballet; Opera House	24-Aug. 4

AUGUST

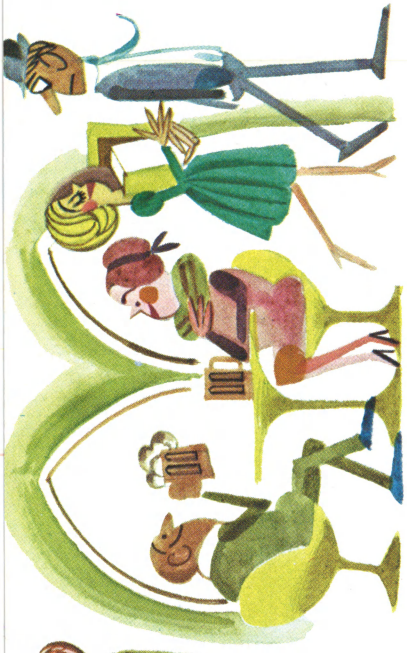
Ella Fitzgerald; Arena	3-4
Ringling Brothers Circus; Arena	6-12
International Baton Twirling; Stadium	8-9
Richard Dyer-Bennet; Playhouse	9-11
Quick Draw McGraw, Baba Looey; Stadium	12-19
Korean Folkart Company; Opera House	13-18
Mormon Tabernacle Choir; Arena	15-16
Square Dancing; Arena	17-18
Cirque Theater; Playhouse	20-25
Mormon Pageant, Arena	27-Sept. 1
The Nutcracker Suite; Playhouse	27-Sept. 2
Folklorico Ballet, Mexico City; Opera House	27-Sept. 2
Mexican events, motorcycles; Stadium	27-Sept. 2

SEPTEMBER

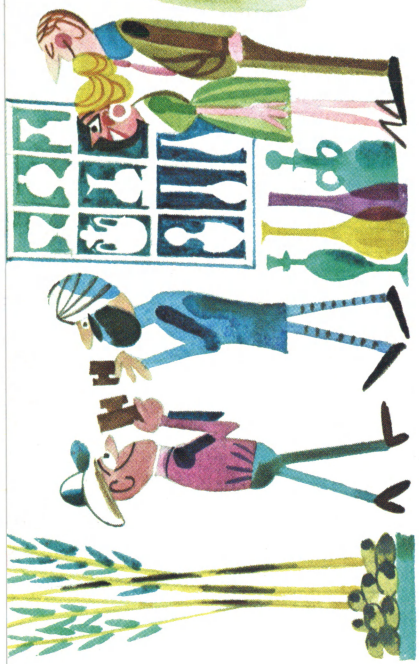
CBC Vancouver Chamber Orchestra; Opera House	10
La Comedie Canadienne; Playhouse	10-16
Royal Canadian Mounted Police; Stadium	10-16
Shrine Circus; Arena	13-16
Cirque Theater; Playhouse	17-22
D'Oyle Carte Opera; Opera House	18-23
Century 21 Horse Show, Arena	20-23
Hal Holbrook as Mark Twain; Playhouse	24-29
Rapsodia Romina; Opera House	25-30

OCTOBER

Uday Shankar Dancers; Opera House	2-7
Argyle Regimental Band; Arena	5-6
Foo Hsing Theater; Opera House	8-13
Marine Corps Band; Opera House	14
Seattle Symphony; Opera House	16-17
Solisti de Zagreb, Chamber Music; Playhouse	19

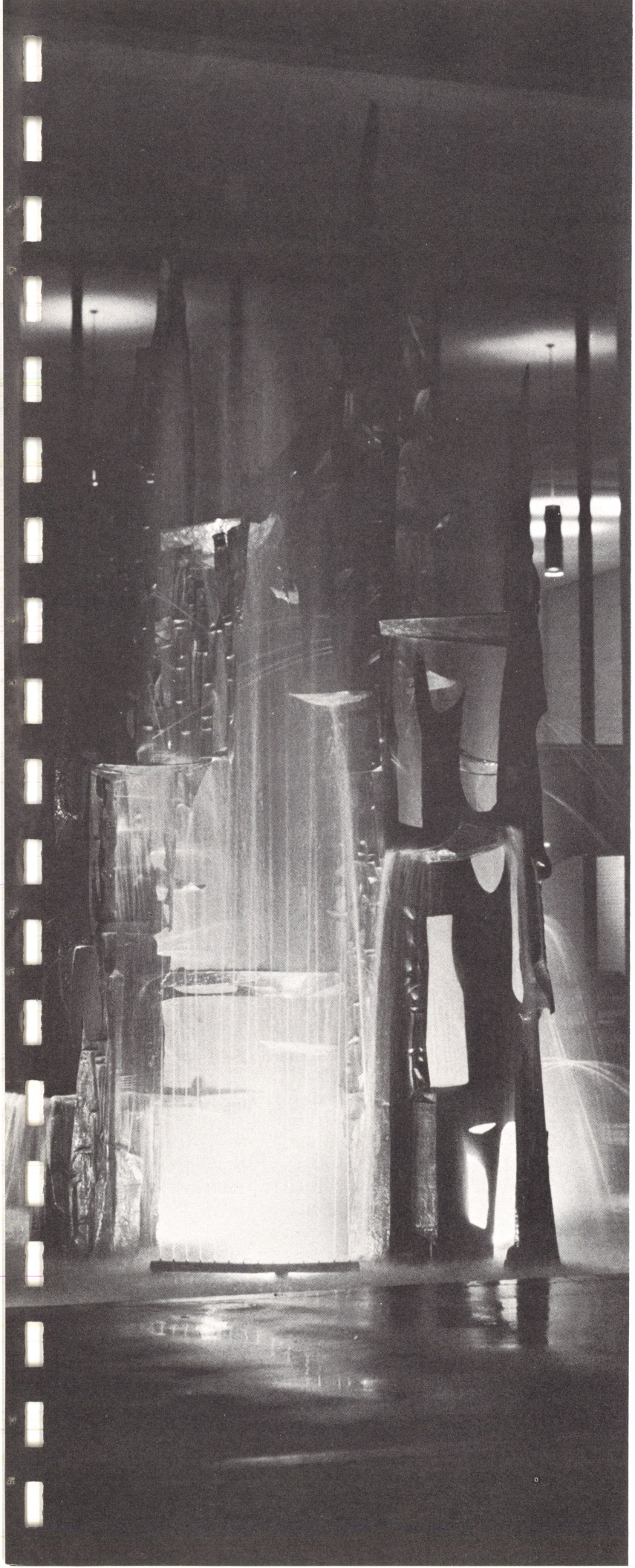


Boulevards of the World—the magic land of Century 21 with no end of things to do and sights to see. The delights are varied: exotic bazaars . . . dining in the sky . . . colorful and beautiful fountains . . . food (foreign and familiar) . . . sculptures and murals . . . and fun! The focal point of the fair and the symbol of tomorrow, the slender Space Needle, overlooks the site and the city. From the observation deck is a crow's nest view of the spectacular Puget Sound setting. It's easy to get up there—one minute in an elevator. (Or its hard—eight hundred thirty-two steps.) And down below the deck is the restaurant which revolves once each hour. The Boulevards are avenues of the future and of fancy. They link the five great theme worlds, but they also make a world of their own. The gay kiosks and native marts, the cheerful bistros and charming cafes create a romantic air of faraway places. A walk is a travel adventure. Shops display the wares of five continents. Restaurants specialize in international cuisine. Hong Kong . . . Damascus . . . Acapulco . . . Belgrade—the Boulevards of the World take you there. Stroll to the Food



Circus, where every exhibit looks good enough to eat—and is. Fifty-two concessionaires and exhibitors display and dispense food to suit every taste and match every appetite. Arrayed around a huge souvenir cake are soda bars, sandwich shops, restaurants and grocery stalls. They provide food to eat and to send, foreign delicacies and regional favorites, light snacks and banquets. The Boulevards center on the sweeping International Fountain. And they lead off in all directions—to the Exhibit Fair, under the Stadium stands; to the Gayway and Show Street; to the huge Coliseum and the tiny orange juice stands. They contribute to the philosophy that fairgoers must browse, wink and be merry. The hardy and curious may walk, or ride. Trackless trains circle the grounds. Rickshaws thread among the pedestrians. Power carts scoot down the broad avenues. And sixty feet overhead, sightseers traverse the fair contentedly in the gondolas of the longest skyride in America. And over everything booms out the music of the world's largest carillon. The Boulevards of the World . . . intriguing . . . exciting . . . wonderful!

Irwin Caplan



Plumes of water fan skyward from the International Fountain, symbolizing man's effort to ascend to the heavens and to explore the reaches of space.

Like man examining the mysteries of the universe, the spears of water constantly change form and push upward in graceful patterns. The sculptured geysers rise one hundred feet into the air, an infinitesimal distance when measured in the vastness of the universe. But man himself has only dented the shell of his environment.

The fountain, a fitting symbol of the fair, graces the center of Boulevards of the World. Designed by Japanese architects Kazuyuki Matsushita and Hideki Shimizu, the fountain is centered in a huge bowl-shaped granite plaza. Its surface is composed of irregular white rock chips suggesting a rocky plain on some unexplored asteroid far beyond the reaches of this galaxy.

The majestic fountain is but one of many works of art at the fair which will continue to delight and inspire visitors after the exposition is history.

The Du Pen Fountain, in the northeast corner of the International Plaza, portrays the evolution of life in three abstract bronze sculptures. The center figure is the tree of life, depicting the progressions of life from its cellular beginnings to man and his ascendancy into the space age. Another of the sculptures in the shallow pool shows gulls in flight. The last is an interpretation of flowing seaweed. This imaginative grouping was created by Everett G. Du Pen to portray the evolution of men.

The spectacular Fitz Gerald Fountain, in the Playhouse entranceway, is assembled from metal pieces, with water cascading over them to give a three-dimensional effect.

Other permanent works of art include three murals by renowned artists. Paul Horiuchi has created the unique mural at the east end of Friendship Mall. Mark Tobey has contributed the mural above the main entrance to the Opera House. And in the entrance lobby of the Playhouse is the mural by Kenneth Callahan.

These and other artistic achievements stand as lasting monuments to the future, which will be seen by the future visitors at the Seattle civic center.

PLAZA OF THE STATES

The Plaza of the States, in the center of the fair, presents a stirring tribute to the fifty states of the Union.

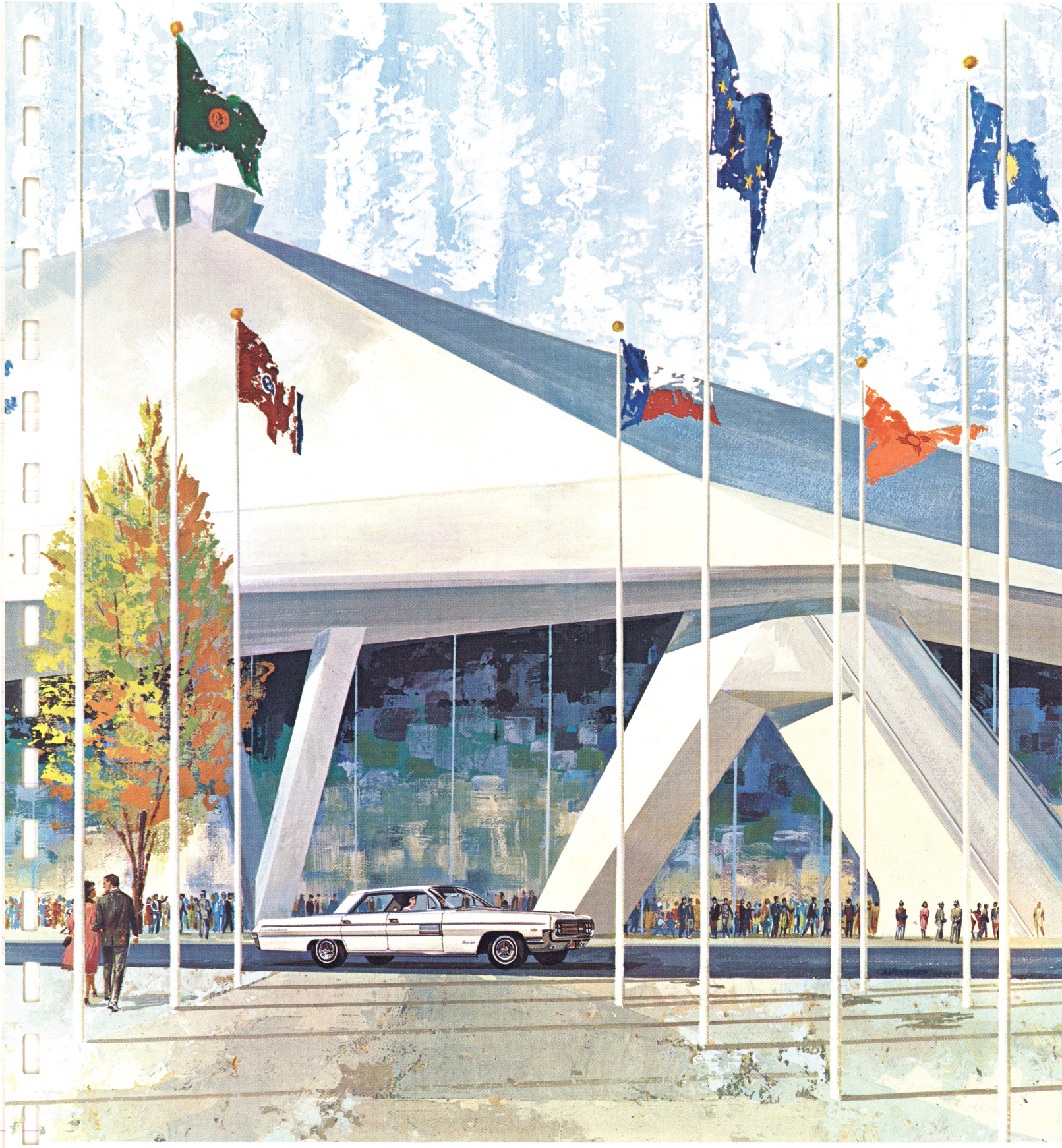
Flying from poles erected around the rim of the Plaza are the state flags, arranged in order of each state's admission to the Union. At the base of each pole is a plaque bearing the state's seal, motto, significant dates in its history, principal products and points of interest.

On a platform at the closed end of the Plaza is a huge font of flame, symbolizing unity of the states, which glows continuously throughout the fair. The American and Washington State flags flank a gold reproduction of the state seal of Washington. At night the Plaza is brilliantly illuminated.

Each state is saluted on special days at the fair. During the ceremonies, visiting governors are welcomed, the states' flags are raised and their plaques are unveiled.

STATE DAYS AT THE FAIR

Alabama	July 9	Louisiana	June 13	North Dakota	June 5
Alaska	July 7	Maine	October 1	Ohio	September 7
Arizona	August 15	Maryland	September 12	Oklahoma	May 31
Arkansas	April 29	Massachusetts	August 4	Oregon	May 26
California	June 15	Michigan	June 19	Pennsylvania	July 3
Colorado	May 15	Minnesota	June 12	Rhode Island	June 22
Connecticut	June 2	Mississippi	September 6	South Carolina	June 28
Delaware	August 1	Missouri	June 11	South Dakota	June 10
Florida	June 27	Montana	April 28	Tennessee	September 1
Georgia	June 9	Nebraska	May 25	Texas	April 27
Hawaii	June 5	Nevada	June 12	Utah	August 16
Idaho	April 24	New Hampshire	September 28	Vermont	September 27
Illinois	June 20	New Jersey	July 20	Virginia	September 5
Indiana	June 8	New Mexico	July 14	Washington	April 15
Iowa	May 12	New York	June 10	West Virginia	June 20
Kansas	June 7	North Carolina	June 23	Wisconsin	April 23
Kentucky	July 21			Wyoming	June 3



OLDSMOBILE

OFFICIAL CAR for SEATTLE WORLD'S FAIR

And appropriately so! For just as the Fair offers a projected view of the world of the future, so does Oldsmobile indicate the trend of automotive achievements . . . in style, performance, luxury and comfort! See your Oldsmobile Quality Dealer . . . drive a '62 Olds!

There's "SOMETHING EXTRA" about owning an OLDS!

FUN

Grownups don't seem to understand. About the Gayway, I mean, and what it is to a kid. It's like a great big magnet. Just standing outside waiting to go in is a shivery feeling.

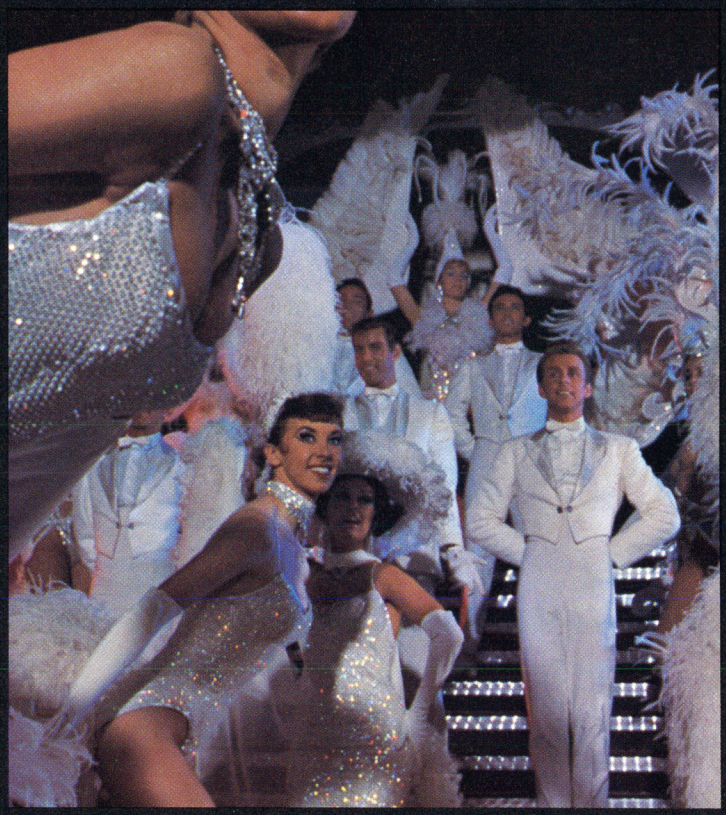
All those things, must be a million of 'em. All those places and rides and games. They look like little funny houses. Boy, that Space Wheel sure is high; I betcha can see clear over the world from the top.

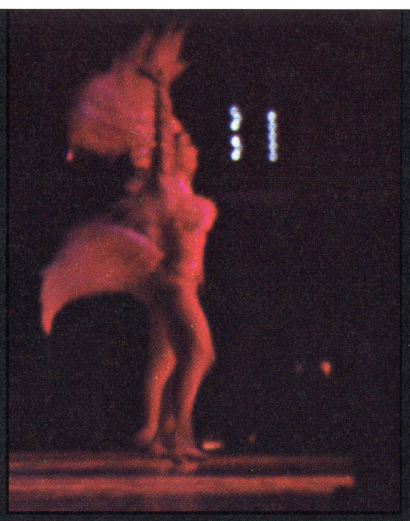
I wonder if grown-ups hear the same things kids do . . . the special sound the Gayway has. If I listen hard, I can hear the whirring rides and the screams and the buzzing people always make.

Coasting downhill on a bike is fun. But, wowee, the Wild Mouse is faster and the hill is steeper and your stomach sinks when you hit a bump. That Calypso—you swing way out and lose your breath and feel like you're flying.

My dad says there were rides in the amusement parks when he was a kid. I don't guess there's much difference between them and the Gayway. But I wonder if he remembers good enough to really understand. About the Gayway, I mean. It sure would be swell if he did. Because then he'd go with me on all the rides.

SHOW STREET





Easily the most flamboyant thoroughfare in the brilliant World of Entertainment is the gaudy and slightly naughty Show Street, with its principal places of business dedicated to the sound but probably unscientific proposition that there is nothing like a dame.

Show Street's anatomical offerings vary in size and style if not in subject matter and are unabashedly adult and earthy. The accent in these diversions is clearly on the girls whose manifold charms, it would seem, are no less fascinating in the space age than in the stone age.

Largest and most lavish of the Street's show places is a theater-restaurant wherein seven hundred patrons can feast both eye and appetite at a single sitting. In Gracie Hansen's Paradise International, the bill of fare includes thirty statuesque beauties recruited globally—as befits the World's Fair. They perform elaborate production numbers in a revue suggestively titled "A Night in Paradise."

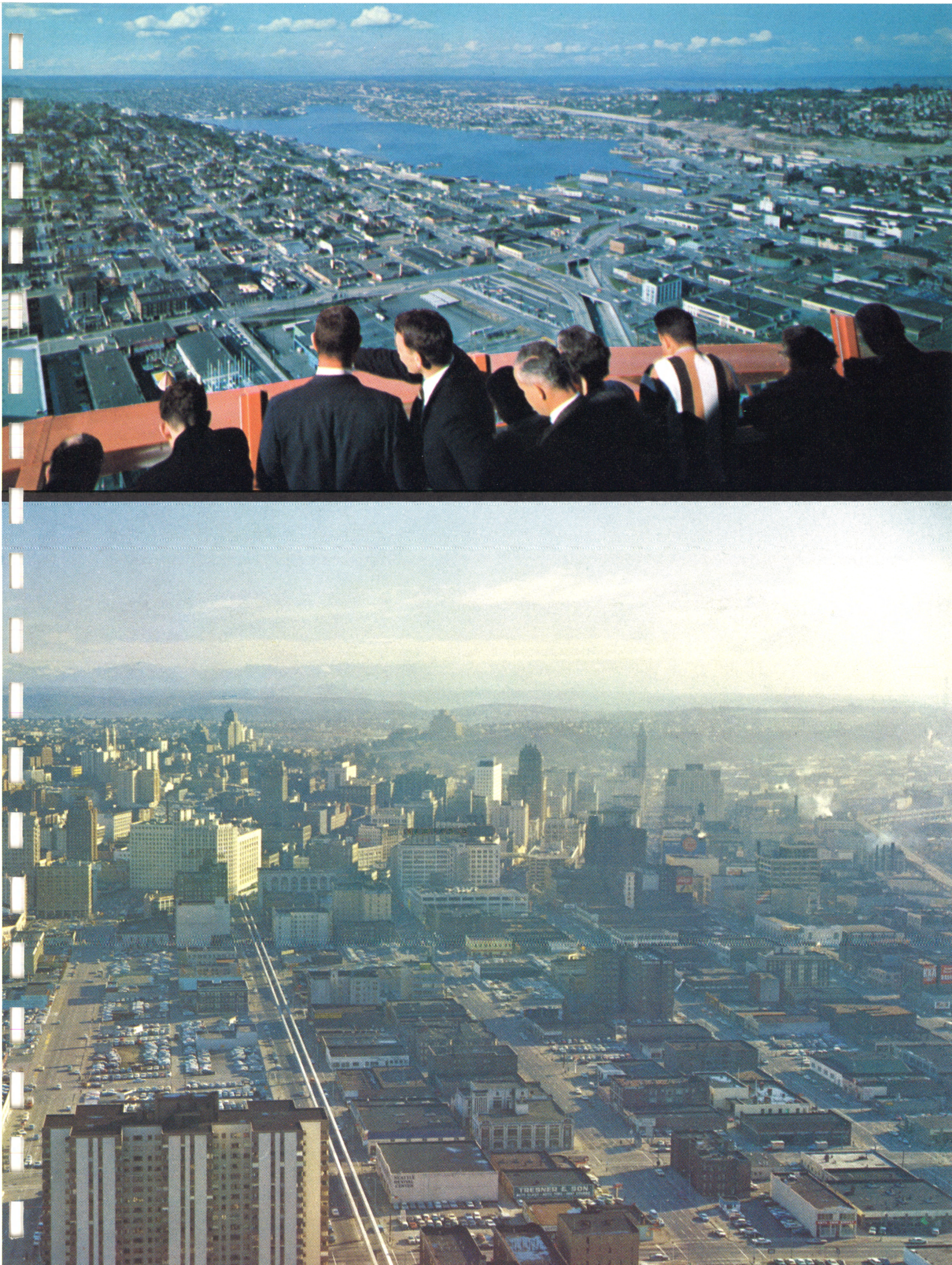
No less elegant is Show Street's other attraction glorifying the eternal Eve—Backstage USA. And adding the spice of variety to the Street's playbill are divertissements of another sort.

The enchantments of faraway places lure those who must escape the same old routine. In the Japanese Village are the mysteries of the Orient and hot tea. The Hawaiian Pavilion exudes the lingering fragrances and the soft music of the islands. But there are still other attractions.

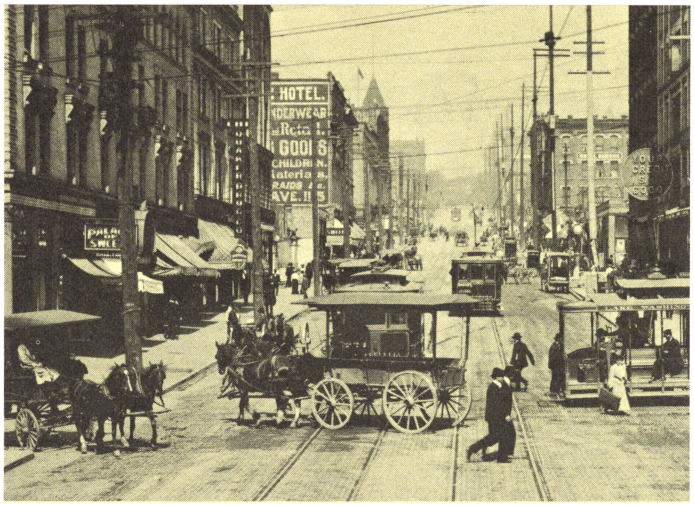
Among them are a wax museum with fifty-one tableaux representing scenes in history, a risque' puppet theater and, for the irredeemably jaded, a data processing machine that analyzes handwriting.

If the connection between the World of Century 21 and a chorus line seems remote, consider the poet who said "beauty is its own excuse."

PAST THIS NEEDLE'S EYE, NEAR OR AT THE HORIZON, SWEEPING VISTAS STRETCH OUT BENEATH SIGHTSEERS. NORTHWEST: PUGET SOUND AND THE OLYMPIC PEAKS. THE QUADRANT NORTHEAST: LAKE UNION, CASCADES. THEN LOOKING SOUTH: SEATTLE'S DOWNTOWN. SOUTHWEST: SUNLIT, SCENIC ELLIOTT BAY, ORIENTAL GATEWAY •


TRESNER & SON

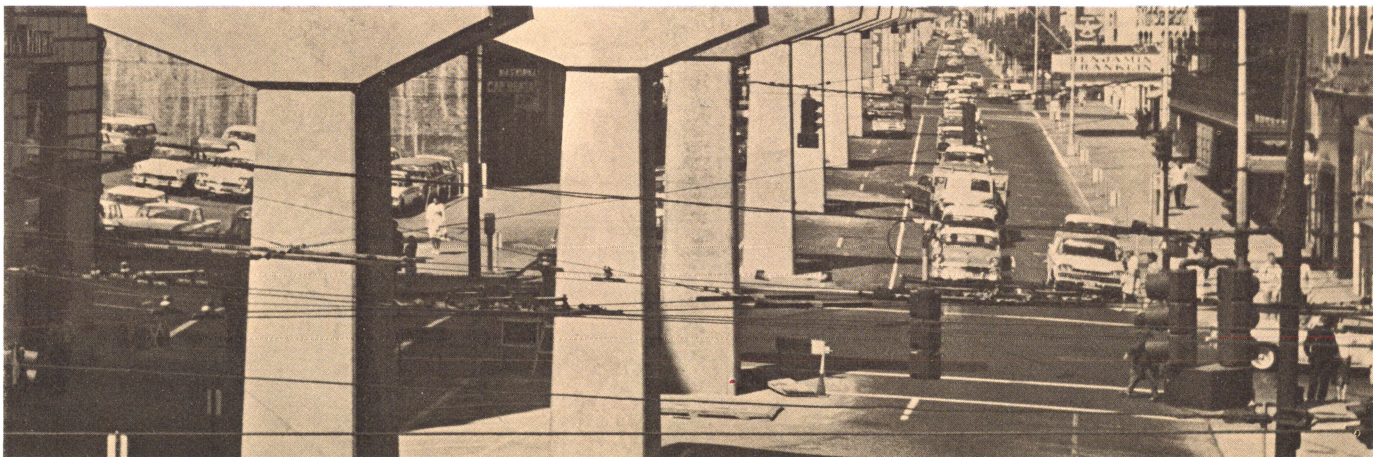
MONORAIL, *the new rapid mass transit system on its first metropolitan proving ground, can carry ten thousand persons an hour from downtown Seattle to the heart of the 1962 World's Fair.*



The two slim white rails, narrowing in unison toward infinity, skim over the noise and the clutter of street traffic . . . over the distracting winking signals and the do and don't directions and the counteractive intersections. Slowly at first, then faster, the light aluminum train glides from Westlake Station, its eight drive wheels and thirty-two guide wheels clutching its own monorail.

Four cars tandem bend into the curve above Stewart Street and ahead is the straightaway, a mile of unswerving concrete beam. The driver accelerates and four electric motors suck in power. Twenty miles per hour . . . forty . . . sixty . . . seventy. Down the other monorail the second train appears and speeds forward then swishes past in an amazingly quiet rush. At eye level, the colonnade of trees along Fifth Avenue appears as a blur of foliage and the buildings flicker past like a picket fence.

The driver decelerates and the motors brake for the Denny Way curve. The monorail train eases over the crowds and across the fence and slips into Century 21 Station. One hundred twenty-five persons rise from their seats and step out to enjoy the Seattle World's Fair. The elapsed time from downtown—ninety-five seconds.



Seattle's Permanent Civic Center

by Mayor Gordon S. Clinton

Unlike any international exposition before it, the Seattle World's Fair will leave a legacy—ninety percent of its buildings—for the future use of our city.

After the fair, the city will have one of America's major civic centers, with facilities to handle national political conventions, theater productions, operas, huge trade fairs and major sports events.

It is no accident that many of the beautiful buildings will remain, for the fair was planned that way. The thirty-one hundred seat opera house, the eight hundred seat theater and the flat-floor exhibition hall, with an unobstructed floor area of forty thousand square feet, were built by the City of Seattle for permanent use. The complex is designed as an architectural unit. The impressive fountain, focal point of the mall, was designed in an international competition. The fountain is a permanent attraction.

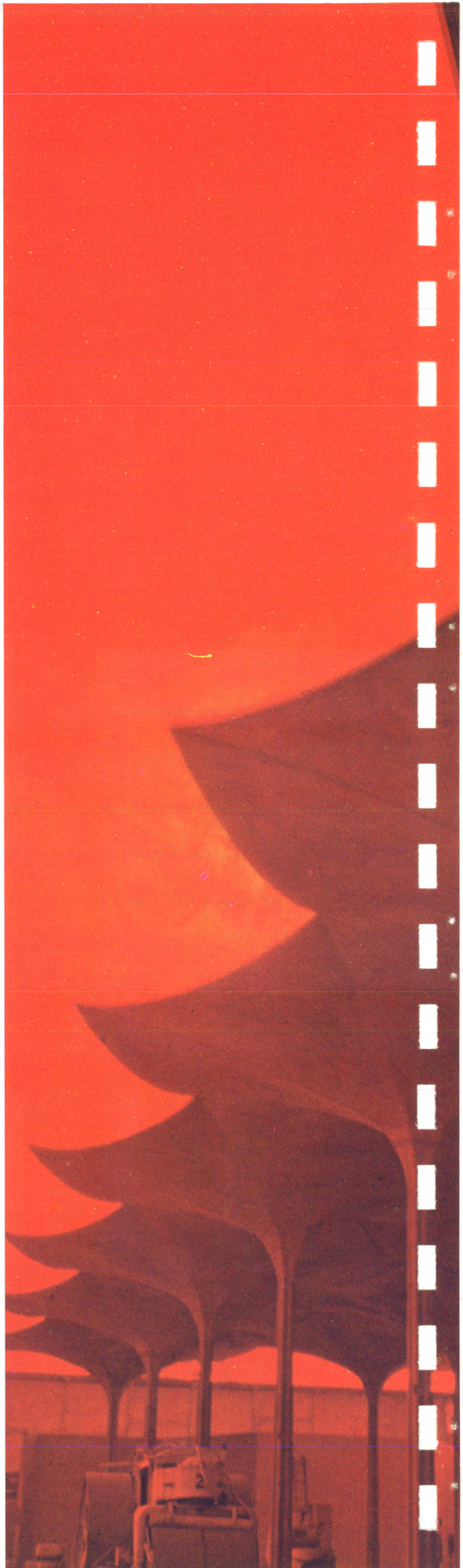
The City of Seattle also built the multi-level parking structure on Mercer Street, adjacent to the fair grounds.

In addition, after the fair, Seattle will acquire the Washington State Coliseum, which will be converted into an eighteen thousand seat sports arena and convention hall.

Seattle also may elect to retain without cost any buildings, fountains and landscaping located on city-owned land, except those of private exhibitors. Tentative plans call for the permanent use of several buildings. Although not owned by the city, the striking United States Pavilion will be a permanent attraction, as will that privately-financed landmark, the Space Needle.

Seattle is proud to be host at the spectacular display of science, entertainment and fun. We also are proud to have had the foresight to plan a fair with buildings which will remain to form one of the most beautiful civic centers in our country.

Gordon S. Clinton



The sun blazes behind the scalloped edge of Foreign Commerce and Industry buildings, in the northwest corner of the fair grounds.

Four months to opening day: Workmen put the finishing touches on the roof of the Washington State Coliseum.

Late fall, 1961: Officials ride up the Space Needle in a construction elevator. Below is a view of the incomplete United States Science Exhibit.

From the ground up, the Seattle World's Fair has been a marvel of construction. It was built of new ideas, new techniques and new products. And it was built to a relentless time schedule.

The spadeful of earth for the first of the new buildings was turned a little more than two years before the fair's opening day. The Washington State Coliseum began rising on May 12, 1960. Four tripedal concrete abutments were built to support the steel compression trusses which arch to form the roofline. Five-and-a-half miles of steel cable hold the sweeping aluminum roof.

Four million dollars of the ten million dollars allocated by Congress for the United States Science Pavilion was expended in the construction of the six connected buildings. The pavilion was built of precast, prestressed concrete. Its exterior walls are faced with exposed aggregate of white quartz. And the five aspiring arches at the entry are one hundred feet high.

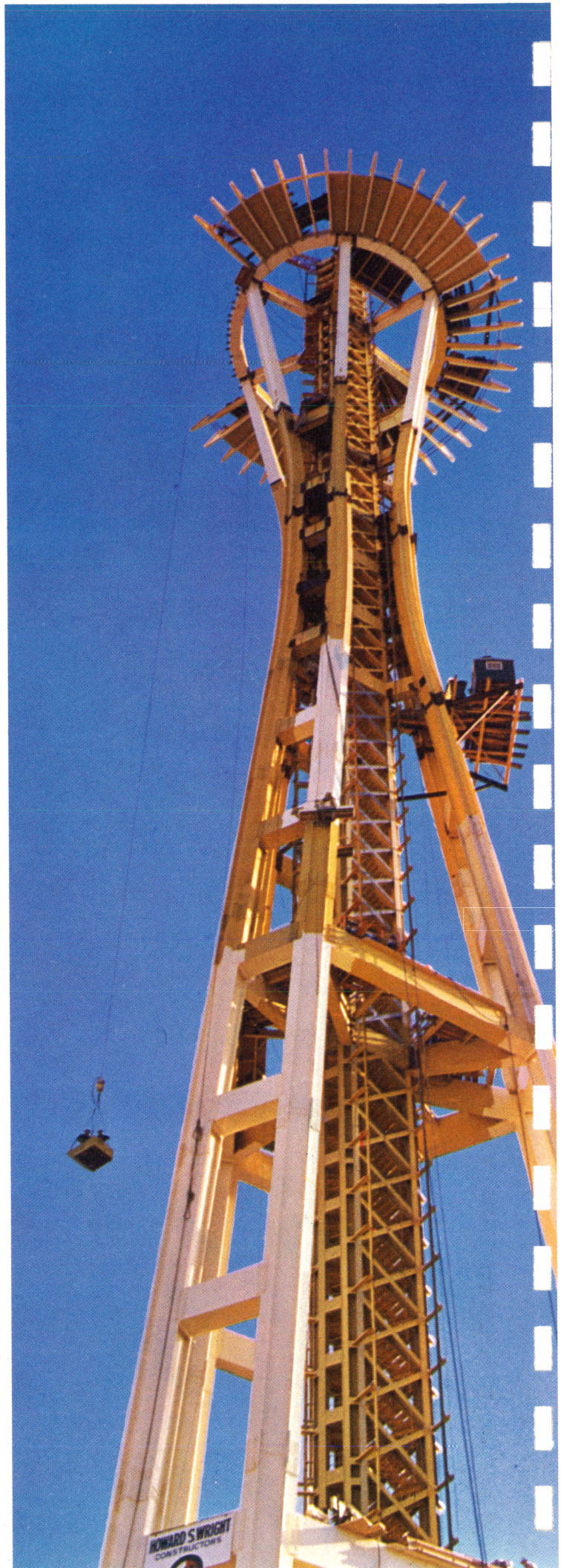
The Space Needle was a four hundred-day construction wonder: only thirteen months elapsed between the time the idea was conceived and the structure was completed. Fifty-six hundred tons of concrete—the largest amount ever placed at a single pouring—anchor the Needle to the ground. More than thirty-five hundred tons of steel were used in the structure. An intriguing little fact about the massive Space Needle is this: the Eye of the Needle Restaurant, which revolves once each hour, is turned by a one horsepower electric motor.

The Playhouse and the Fine Arts Pavilion were constructed as part of the permanent civic center, although serving first as fair buildings. And the tremendous Concert Hall, the Arena and the Stadium were extensively remodeled for the fair.

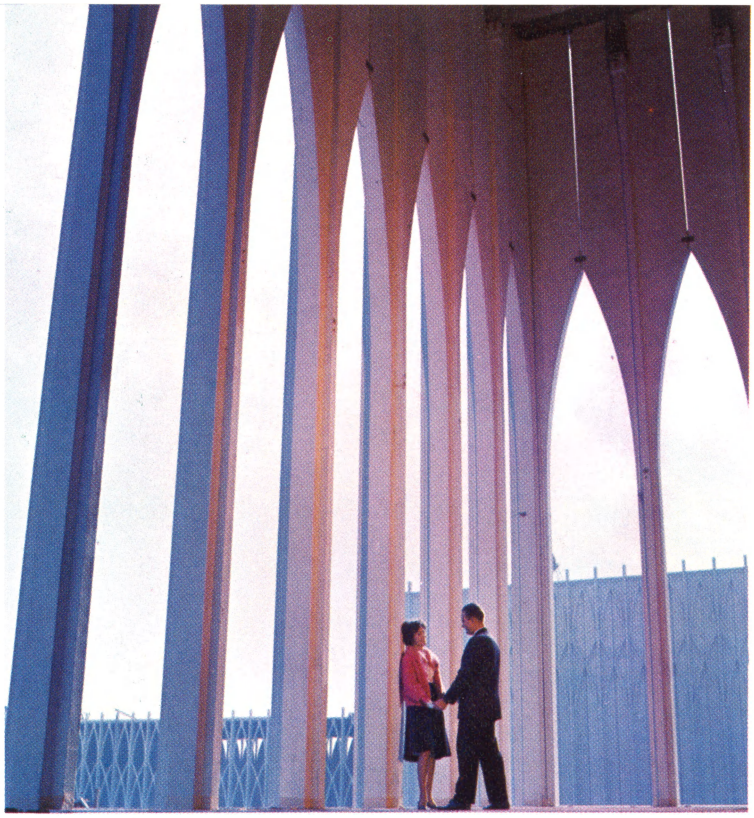
The idea of the World's Fair began several years ago as a commemoration of the Alaska-Yukon-Pacific Exposition, which was held in Seattle in 1909. But the idea grew. The city had voted seven-and-a-half million dollars for a new civic center. An additional two-and-a-half million was authorized and a plan was developed to build the theater, exhibit hall, concert hall and arena. Then the legislature, in consecutive sessions, appropriated more than ten million dollars to assist the fair. The state money was used to buy land and to build the Coliseum. The next step establishing the fair was the announcement that the federal government would participate with the largest exhibit it ever had undertaken. And finally, the event giving official sanction to Seattle was the announcement by the Bureau of International Expositions in Paris that the Century 21 Exposition was selected as a World's Fair. The bureau, under agreements with the participating countries, endorses only one official World's Fair in any given country each ten years.

Another major construction undertaking was the monorail from downtown to the fair grounds. Reinforced concrete columns, placed eighty-five feet apart, support the two precast concrete monorails. The length of the tracks is fifty-two hundred feet.

In two years, the Seattle World's Fair has erected five major building complexes and extensively remodeled two others. In addition, private exhibitors have erected more than two dozen pavilions or other buildings on the grounds.



October, 1961: A bucket hoists steelworkers up the side of the Space Needle. At this point, they're nearly three hundred feet in the air.



A young couple takes a weekend stroll, pausing on a colonnade of the Science Exhibit. The time: late October, 1961.

The Garden Court near the Fine Arts Pavilion is nearly complete two months before opening day. In the distance, the Space Needle.

January, 1962: The edges of the huge Coliseum roof are adjusted for the finishing panels of roofing.

December, 1961: Construction of the cubicle maze for the World of Century 21 theme exhibit, inside the Coliseum, is well under way.

February, 1962: Construction crews install lighting fixtures in the huge International Fountain.

The arches at the Science Exhibit are fitted in place.

Senator Warren G. Magnuson visits the grounds.

THE LIVELY,

In any language, Thriftway supermarkets are muy bueno, Τα καλλίτερα, den bedste, whizzo, 頂好, tres bon, wunderbar, maravigliosa, すてき, real bonzer, or, in plain American, A-ok. You'll enjoy shopping at THRIFTWAY WHERE *every* CUSTOMER IS IMPORTANT!, where EVERY customer is important!

by Emmett Watson

LOVELY PACIFIC NORTHWEST

If you are lucky, you will get your first look at Seattle from an airplane and if you are very lucky your plane will arrive at dusk. This is the perfect way and the perfect hour to see Seattle for the first time. If there is a good south wind, the pilot will circle up the bay and make his landing approach from the north and then you will see it all for the first time: the wide, clean view of one of the world's loveliest places, a city set in a corridor between two white, raw mountain ranges; hundreds of islands dotting Puget Sound, lakes and trees and moving boats and (because it is dusk) thousands upon thousands of cool vapor-blue street lights cutting and crossing and weaving over the soft hills.

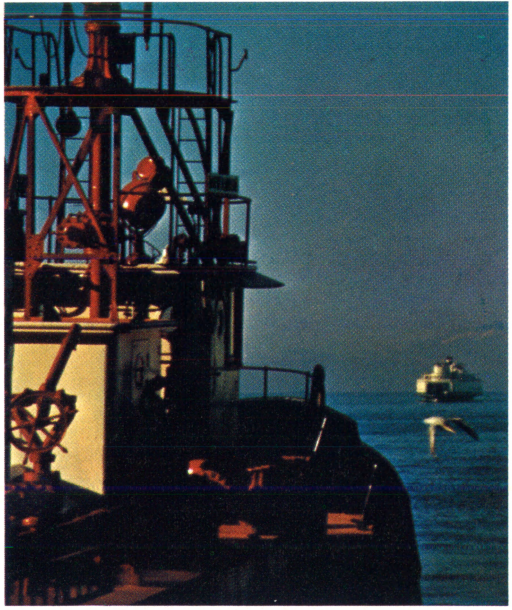
There are many favorite ways of seeing a city for the first time: San Francisco from the Golden Gate Bridge in the early morning; New York in a misty evening, while the lights still burn in the skyscrapers; Los Angeles in pitch dark, because the straight long rows of lights give one the impression that it is a city without end. But if you would see Seattle best, remind yourself to make reservations on a plane that arrives in the dusk of a clear summer evening and try to arrange it so your plane lands from the north.

At this precisely right time for your first look at Seattle, the sun may yet be blasting gold off the high windows of the skyline and you can see the gray docks fingering obliquely into the flat calm water that edges the city. You will see Queen Anne Hill with its giant television towers and the spindly, somehow awesome Space Needle rising in precarious dignity higher than any of the city's legendary hills. You can see the curved viaduct leading to Magnolia Bluff and perhaps, if the plane still is high enough, the bridge floating across Lake Washington to the east.

You will surely see fishermen in the bay. And the literally hundreds of white V-wakes of the pleasure boats, sails of many colors, ferries moving toward Colman dock from Bremerton or Winslow and the black, snub-nosed tugboats moving great log booms across the Sound. Yes, by all means try to see Seattle complete for the first time, by air, and caution your pilot to arrive in the early dusk of a summer night.

If you can't do that, there are other ways of seeing Seattle for the first time. It can be seen, ominous and dramatic, in the time of winter with the rain clouds boiling in black from the Olympic Mountains, obscuring the lighthouse at Alki Point, enveloping the city in such a gray darkness that you are grateful for a dour dreamer named J. D. Ross, an obscure hero of local folklore, who declared some sixty years ago, "I want to live here and I want to have a part in making Seattle the best lighted city in the world."

Autumn is a good time to see Seattle, when the magnolia trees and maples burst wildly into color and the barelegged majorettes strut in front of football crowds at the university.



In the chill, a few die-hard water skiers still skim across the lakes. Autumn, yes, or is it the time of early spring? The frail grass comes to life at Woodland Park and the bears are sitting up, waving their paws impatiently at the people who have bought peanuts to throw across the huge moats. Or is it summer when it is hot? The thunderous two thousand-horsepower hydroplanes are raising a fearful racket on Lake Washington, the campers are off for the mountains and people are streaming out of town for Birch Bay and Ocean Shores. The Rainiers have just lost another doubleheader and the kibitzers in the bars, arguing loudly over gin-and-tonic, are betting that the manager won't last out the season.

The secretaries are munching fish-and-chips on the waterfront benches near Ivar's, watching the great red polished fireboats rocking gently under the swells. It is early morning at the airport and a plane has just left with a piece of delicate, top-secret electronics equipment and another has just arrived carrying a live walrus in a tub. The smell of incense drifts out of the Buddhist Temple on Washington Street and above the altar the two Japanese characters still say, "One World." The girls of the Seattle Repertory Ballet are eating their lunches at Cowan Park, sitting on the grass in their tutus.

It is any time of the season or year, but now it is summer in Seattle and the tourists are flocking in to ogle the Spacearium or the gigantic Coliseum at the World's Fair. The kids are screaming on the Gayway and a lady with acrophobia is quaking as she looks wistfully up at the high, revolving restaurant on the Space Needle. And tons of water spray out from the fountain on the piazza and the Monorail, quiet and breathtakingly fast, has just unloaded another crowd inside the Exposition gates.

Suddenly, it occurs to you that Seattle is a fine place to fall in love. Thinking of this, you are faintly surprised that the Chamber of Commerce doesn't exploit this obvious civic virtue. The trouble with chambers of commerce, you say to yourself, is that they have a tendency to talk much about "business climate" and explain that, really, the business and occupation tax is very favorable to new industry. They speak in dry statistical tones about the "available labor force." They should worry more about the people who want to fall in love.

So if you are thinking of falling in love, a suggestion should be made about the girl of your dreams. If she turns out to be the kind of girl who demands expensive restaurants, dotes on theater openings, never goes outside except to keep an appointment with a hair dresser, who dislikes to walk, admires too many status symbols and is always yearning to visit Las Vegas, then your girl probably won't like Seattle. Anyway, you should get rid of such a girl; she will probably run off with the bass player from the Desert Inn.

No, this is definitely not the kind of girl to have in Seattle. Your girl should have a fine, wide-eyed curiosity about everything. She should love to walk. She should have read Proust and she should enjoy poetry and love to search for driftwood on beaches. She should look good in stretch pants, know how to ski, not mind at all if her nose gets red with cold and she should enjoy Sunday concerts in the park and be willing to take ferry rides with you. Your girl should have a certain respect for tradition. She should be the kind who won't embarrass you after she has three drinks at a party.

This last quality is very important in picking your girl, because in almost no time at all you will be invited to somebody's home for a party. Seattle people are incessantly determined to entertain in their homes, probably because Seattle has a generous supply of nice places in which to live. You remember this fact of the city's social life and recall, with some amusement, the somber restaurateur wringing his hands and bemoaning a slack month of business:

"Don't get me wrong," he said. "Seattle people are wonderful." He mournfully surveyed a crew of idle waiters. "But their habits are bad for my business. They do all of their eating and love-making at home."

In the early twilight a sleek F-27 Prop-Jet crosses Seattle's skyline

WCA is going your way with daily scheduled flights to more than 60 cities in Washington, Oregon, California, Idaho, Utah and Montana, and Calgary in Canada. **WEST COAST AIRLINES**

Such an observation deserves serious consideration when you understand, once and for all, that a staggering percentage of Seattle people own their own homes. Large numbers of these houses imply a solid affluence. They are located in some unbelievably lovely (and convenient) vantage points, with large, manicured yards overlooking parks, lakes, Sound, city, trees and mountains.

Somebody has mentioned that forty-nine per cent of Seattle homes have backyard barbecues. If this is so, it's intriguing to estimate how many pounds of perfectly good meat are ruined each summer under the hovering forks of eager pseudo-chefs. Anyway, you and your girl probably will be invited to a party in one of these homes. Aside from the food, which usually is good, and the liquor, which is certain to be, such a party is likely to provide a few insights into the attitudes of the city.

"This is the boating capital of America," says one round, sincere-looking businessman, as though reciting by rote. "I don't pretend to know the exact figures, but just look around. Nearly everybody owns a boat around here."

"I've said before and I say again," proclaims a man who has just returned from a visit to San Francisco, "this town is dead on its pants. No life, no initiative. Outside of Boeing, what have we got? If Boeing leaves, we might as well go back to digging clams."

In another corner a young lawyer is saying: "I could make twice the fees in Chicago, but who wants to live in Chicago? I could never live there the way I do here."

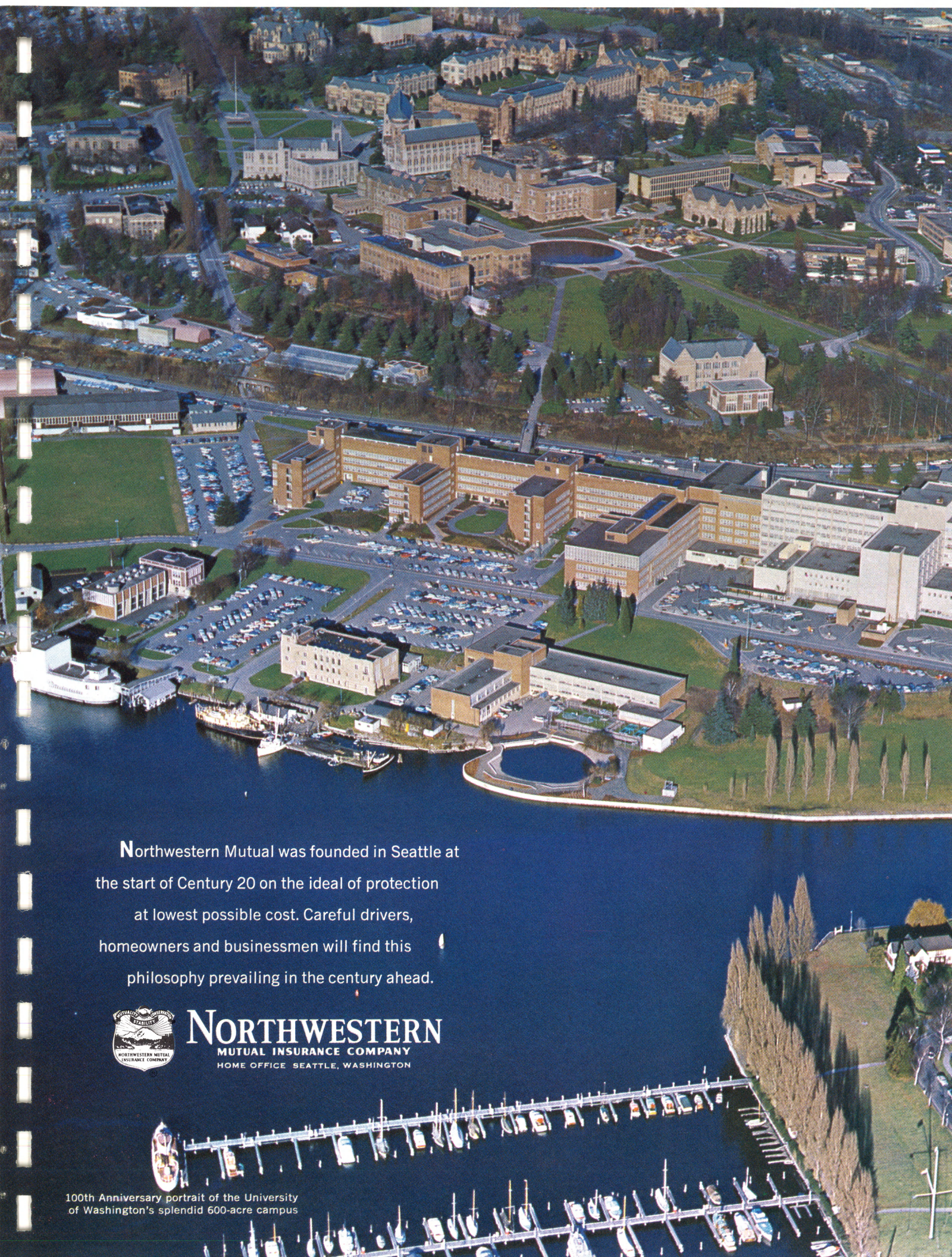
The sincere-looking business man is partly right, because a lot of Seattle people (perhaps one family in ten) own boats; the man who just returned from San Francisco is merely reciting a tired old civic saw, because the Boeing Company isn't going to leave; the lawyer is expressing a fact of economic life, because money in Seattle will, given normal tastes in existence, buy an easier, more comfortable way of life than can be bought in New York or Chicago or Terre Haute, Indiana.

Somebody is sure to mention Mount Rainier. And the subject of rainfall is certain to take up part of the conversation, because the annual average rainfall in Seattle is thirty-four inches, which isn't at all unbearable, except that it has a way of spreading itself over much of the year, thereby spoiling picnics, interrupting tennis matches and postponing ball games.

Your girl should like to walk in the pleasant days ahead. You should take her to a tavern in Ballard, where you will hear the thick, Scandinavian accents of the fishermen, and you should take her out along the marina, looking west over the Sound, with its millions of dollars worth of pleasure boats tied to the slips. You should explore the hock shops along First Avenue and you should sit on the sand with her at Lincoln Park and take her through the cool virgin forest of Schmitz Park and along the musty, run-down stores of Belltown. The old signs still plastered on the buildings read, "Vote for Schultz."

You must learn, of course, that anybody named Schultz (or Sanigratti, or Ginsberg) could have made it easier on himself in Seattle politics by using more foresight. He should have selected a father whose name was Tollefson or Magnuson. Whole sections of the Seattle telephone book are taken up by people who have names like Olsen and Lars Larsen. There is an assortment of Swensons (i. e., Swensson, Swenssen), a large number of Jorgensons and several varieties of Johnson.

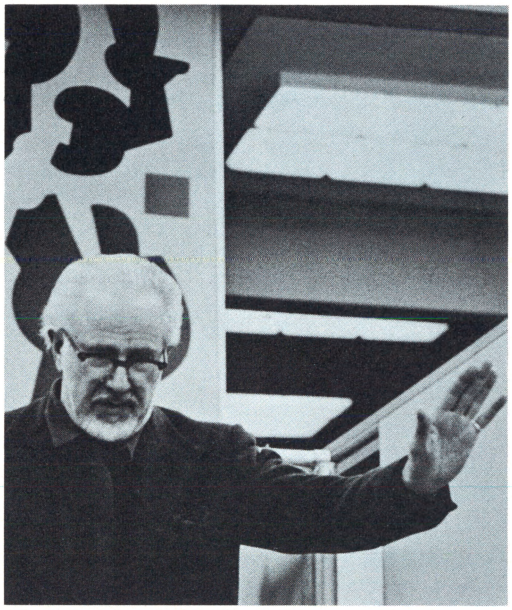
While the civic blood is warmed by many Italians, a large Filipino colony, a goodly gathering of Japanese, a smattering of Chinese, a growing number of Negroes, but probably not enough French, the Scandinavians still are an awesome force in Seattle politics and morals. Your girl now is ready for the Pike Place Market.



Northwestern Mutual was founded in Seattle at the start of Century 20 on the ideal of protection at lowest possible cost. Careful drivers, homeowners and businessmen will find this philosophy prevailing in the century ahead.

NORTHWESTERN
MUTUAL INSURANCE COMPANY
HOME OFFICE SEATTLE, WASHINGTON

100th Anniversary portrait of the University of Washington's splendid 600-acre campus



In the Pike Place Market it is possible to be yelled at in sixteen languages and you can buy everything from a loaf of pumpernickel to a parakeet. There is a place that does a thriving business selling nothing but horse meat and there are counters featuring huge barrels of raw fish in brine, strange exotic pickles and great pots full of thick, creamy bulk peanut butter. There are flower stalls and there is a colorful beer hall called Place Pigalle and stands where you can buy Chinese cabbage and long, fat leeks and a fish market which sells octupus tentacles and buckets full of clams and fierce-looking King crab.

In the Pike Place Market there is a place where you can buy used clothes and odd-sized shoes and discarded candles and there is a good lady barber to cut your hair. All around you is a kind of babble-by-the-bay chatter, much arguing, all-out carnival type pitchmen hustling tomatoes, not quite as big as soccer balls, and the smell of coffee, spices and freshly-baked bread. For lunch there is a cafeteria that overlooks Elliott Bay and a genuine family-owned Turkish restaurant that features delicious stuffed grape leaves.

The Market is a place that attracts painters. One of the world's great artists, Mark Tobey, whose paintings have hung in the Louvre, used to live and paint in the Market and it is Tobey who called it "the real soul of Seattle."

Writers are always promising to write books about the Market, but somehow none of them do and every so often the rumor gets about that a combine of real estate operators has bought the property and intend to tear down the stalls, rip out the meat counters and turn the whole thing into a parking lot. When this happens citizens write indignant letters to the editors or the city council and ladies in affluent neighborhoods like Broadmoor and Laurelhurst, who haven't shopped there in years, volunteer to serve on save-the-Market committees.

This is the place you should take the girl you love. If she can have her first look at a pig's head without flinching or stare at a deceased wall-eyed flounder without saying anything silly, like "ick," then you might have something promising in terms of a future wife. At this point, your girl has earned a walk through the fashion district which comprises a two-block square area which surrounds the downtown end of the Monorail. By letting her browse around such stores as Frederick & Nelson, Best's, I. Magnin and the Bon Marche, you will show her that you are a fellow sensitive to a woman's needs. It might be useful to mention that airline stewardesses, who travel the West Coast routes, save their money to shop during Seattle stopovers, because they regard this two-block fashion axis the best of its kind west of Chicago.

If it is a nice day, you must journey to Lake Union and Portage Bay, which you saw from your plane, and you should expect to be surprised at how close they are to the heart of the city. Here is a life on water. The houseboats are snugged in tightly among boat marinas, docks, restaurants, float plane bases, new apartment buildings–living together in uneasy alliance with the potpourri of commerce. It is a place where the wake of a swift, sixty thousand dollar boat rocks a mother duck and her bobbing brood among the piers and pilings and where Nick Bez's floating fish-plant, "La Merced," rises up black and grim like some old pirate ship and the stillness is disturbed by the sound of full-power throttle as a Cessna One-Eighty lifts off the water and claws for altitude to clear the bridge at the north end.

The houseboats are a colorfully unique part of Seattle, but they are constantly being harassed by the Department of Engineering or being pushed out because the man who owns the shore property can no longer afford not to sell to somebody who wants to put up an apartment or an office building by the lake. Progress, you reflect, is a monster of mixed blessing; but there still are enough houseboats left to make you feel they will outlast your time in Seattle. Some are, indeed, old and disreputable, but many families live and survive in dignity and comfort, with the children playing on porches in their life jackets.

GREECE
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A few of the houseboat owners, you are delighted to remember, have bought their own property and can only be moved out by an act of God or a sudden burst of prosperity. "It takes a certain flair to live in a houseboat," one of them will tell you. "Storms rock you and waves shake the house and rattle the dishes. The speedboats want to make you run for land sometimes. But it's a way to live and it's good." If your girl expresses a "flair for living" and hints that she wouldn't mind living in a houseboat, keep this in mind as a plus-factor in her make-up.

Since there still is time and the afternoon is bright with promise, you stroll up to the Art Museum, in Volunteer Park, where the children ride the great stone camels at the entrance. As art museums go, this is a good one and by no means the only one. There is a brisk market for the works of Northwest artists who like to paint rugged scenery, waves, breakers, tidelands, seagulls and lonely old schooners tied to docks shrouded in fog. Art is something Seattle people are not defensive about. The citizens are not self-conscious about their love of paintings and a Van Gogh show or an Oriental collection sends them streaming through the doors in unbelievable numbers. When you have finished looking at the museum's famed collection of Oriental jade, and because your girl is the kind who likes to do things that please you, the next move (if you are game) is a climb up the park's water tower, one hundred four steps, where you arrive gasping for breath, but are rewarded with a sweeping view of the city below.

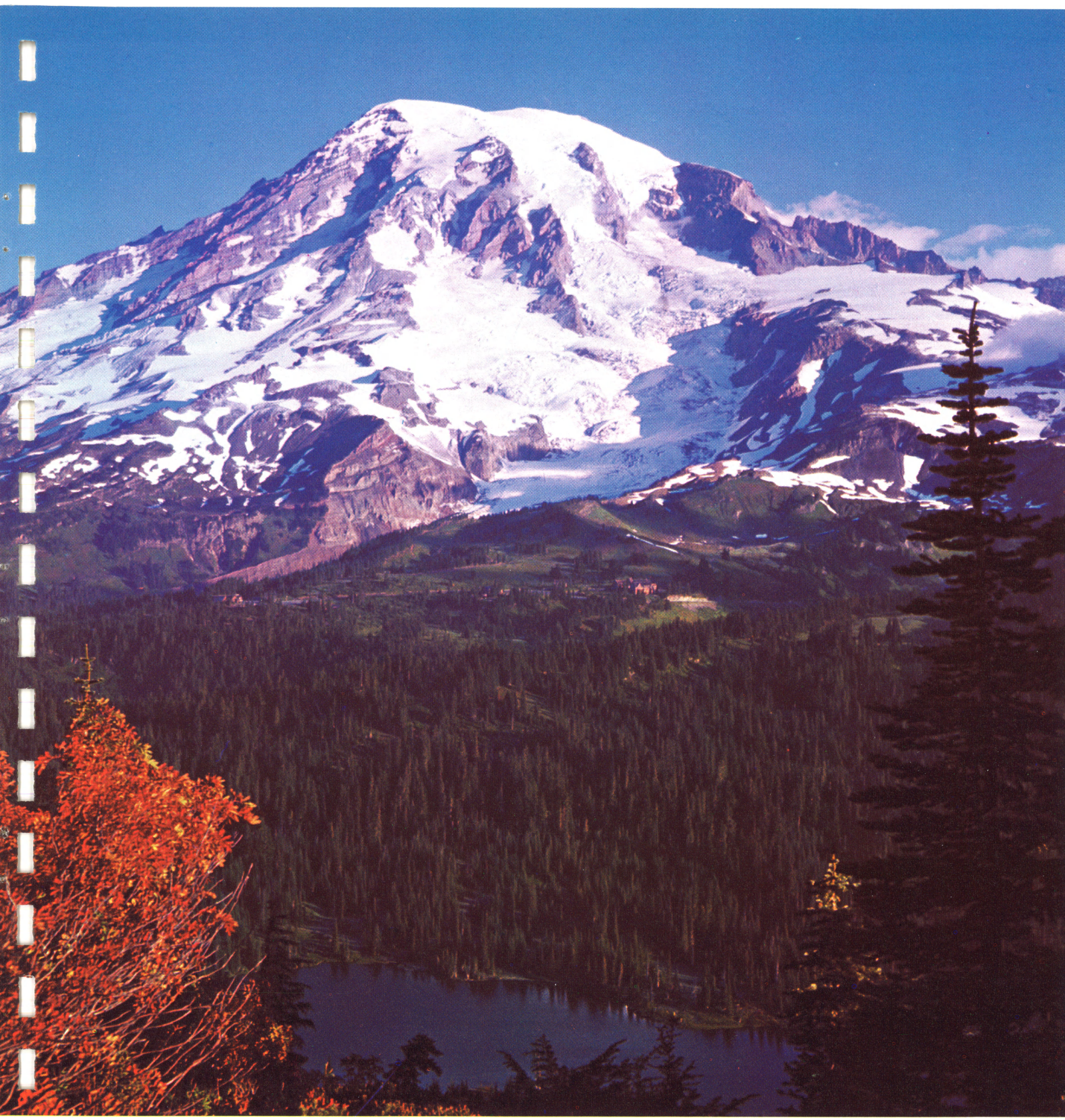
If the day is clear you can see Mount Rainier, which everybody talks about as though the city's pioneers built it with their bare hands. It may be of some interest to know that since 1915, when they began keeping a box score, the big mountain has claimed the lives of eleven hikers, three skiers, eight mountain climbers and thirty-six fliers.

Seattle's Chinatown isn't as dressed up or as precisely defined as San Francisco's, but you should take your girl to dinner at Tai Tung, where the Chinese themselves like to eat and where the menu prints a stern warning that the management is not responsible if the waiters spill food on your clothing. Even the term "Chinatown" is something of a misnomer, because there are greater numbers of Japanese in the city and you can spend half a day prowling through Tobo's import shop and Higo's Japanese ten-cent store on Jackson Street. In Chinatown, it may be added, many owners live above their stores and display colorful Oriental designs on the buildings—so by all means, look up. Seattle's Chinatown really comes alive during Seafair, which is a time of balloons and street dancing and parades, and the Orientals are particularly happy any time the city provides an excuse to hold a parade.

You now are near the waterfront and the Skidroad, so don't pass up a chance to browse through one of the waterfront hardware stores, where they still sell huge mauls and peaveys, symbols of a bygone Seattle ruggedness, and where, at Crawford's employment agency on Main Street, job openings are posted on slips of paper and you still see "help wanted" signs saying, "Experienced tree trimmer. High Climbing. $2 hr. Steady!" You might even pass the dock where Stephen I. Cullen, a perennial candidate for mayor, used to jump into the bay because he didn't get elected. Each election, he would pledge himself to jump off the dock if he lost and Seattle voters were always delighted to cast their ballots for somebody else so they could watch Stephen I. Cullen, dressed in overalls, a high silk hat and wearing a carnation, leap into the water.

Your girl should know something of Seattle's history, so you take her to Pioneer Square and show her the huge totem pole, pointing out, of course, that no Northwest Indian ever carved a totem pole and this one was done in Alaska as part of a WPA project.

Pioneer Square is undergoing a revival these days, with elegant beer halls, ice cream parlors and places like the Blue Banjo, which features six banjo players and community singing and where the "poweeee" of another keg being tapped causes everybody to cheer.



The dominating splendor of 14,410 foot high Mt. Rainier as seen from Reflection Lake

Pacific Northwesterners are proud of their mountain—Rainier. We, as one of America's outstanding breweries, are proud of our products, Rainier Beer and Rainier Ale. Visit us; see fine brews made. Tours between 10 A. M. and 4:30 P. M. Monday through Saturday.

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Rainier BEER

Seattle is many things to different people in all seasons of the year, but its citizens are usually surprised to hear that Seattle is the biggest, and in some ways the most important, city to about twenty-five per cent of the Northwest United States. There may be some truth, you reflect, in the theory that Seattle is psychologically insulated against the eastern part of its own state by the high Cascade range. Beyond that range is a world vastly different from Seattle and western Washington; one can no longer deal in minutia or in short blocks of area and color that go to make up a city, for beyond the Cascade range is a separate world.

It is big and it is raw and it is lovely and it is frightening. To the north, for fifty-five miles into the central Cascades, cleaves Lake Chelan, deep and blue and cold, bordered by rolling hills and high, almost perpendicular cliffs. Here it is possible to photograph mountain goats from a pleasure boat. Surely, you feel, this must be the ultimate in lakes. But a bit further east and south is Roosevelt Lake, which winds back and north for one hundred fifty-one miles, growing ever narrower beyond the Canadian border. Scarcely more than twenty years ago, Roosevelt Lake didn't exist, because it is a reservoir behind Grand Coulee Dam, the largest structure ever created by man.

The Pacific Northwest virtually is sewn together by the Columbia, a tortuous current which rises twenty-six hundred feet above the sea in Canada and weaves down through the center of the state and bends west to form the boundary between Washington and Oregon.

Everywhere is a sense of sweep and power. Ten dams either are built or nearly completed on the Columbia. The river provides water to the greatest farmland reclamation project in the world and supplies a fifth of all the potential hydro-electric energy in the nation. To the east and south are the rolling miles of Palouse sunlands, where three counties rank first, second and third in the United States in producing wheat. And the scenery . . .

Inland Washington is a land of sand dunes and western cattle country in the Okanogan. It is a place of hills and rocks, of the winding, canyon-walled Snake River, the fascinating sand-bordered lakes of the Potholes Reservoir, at O'Sullivan dam, and the great Dry Falls, a geological wonder which has been dry for millions of years. The land is sage-scented and it is flat. It is great ranches of wheat, checkered dark and light brown, or spreading miles of fruit trees—pears, apples and sweet cherries. For some zany reason, at this point, you remember a tiny protruding fact: that Washington produces more hops than any state in America.

To almost everyone, everywhere, apples are synonymous with health, eating enjoyment . . . and Washington. Only here do apples grow to such perfection, in such abundance. Washington produces one-third of the nation's supply. Enjoy this "King of Fruits" at the Apple Exhibit.

Washington

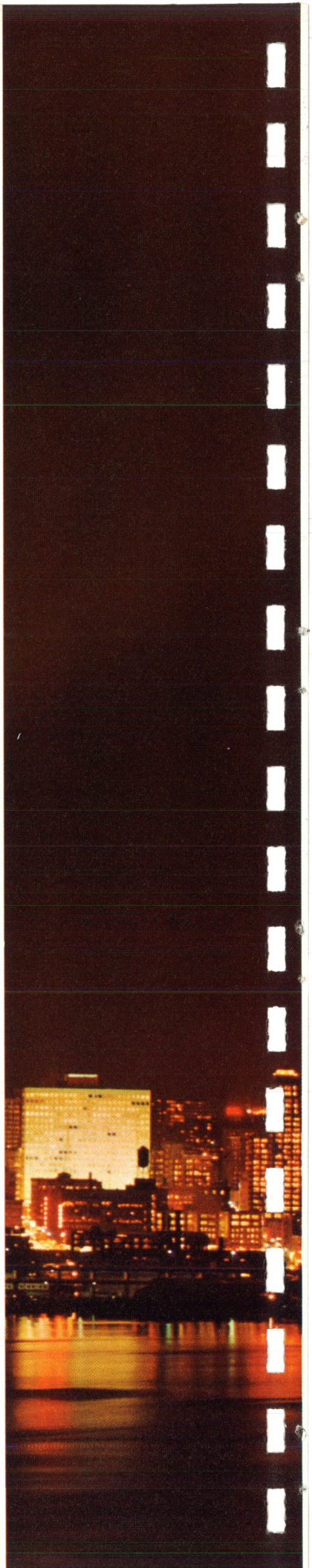
The paradox of thinking about hops, that tangy ingredient in beer, is that you suddenly recall a fearsome ingredient which comes from the Columbia Basin. On a dark day in 1945, the world first heard about the Hanford Project. Today, as then, this is a highly secret Atomic Energy Commission reservation and the primary purpose has not changed—the irradiation of uranium in huge atomic reactors. Here, where a portion of ore is transformed into plutonium, the tremendous cooling property of the Columbia is a necessity. The old village of Hanford, which overnight grew from two hundred fifty people to fifty thousand, now has become a ghost town within the six hundred twenty square mile area of the reservation. And southward, outside the fences, have grown the famed "tri-cities" of Pasco, Richland and Kennewick, populated by some of the great scientists of the western world.

You must make a note, at this point, to promise your girl that she will someday see the awesome Grand Coulee at night, brightly lighted under a clear sky, a symbol of man's victory over nature. Promise her that she will see the Indian paintings on the banks of the Snake in the Palouse, that you will show her the strange scabrock spires that form "The Twin Captains," that she will see the "Little Grand Canyon," the mission site where Marcus Whitman was killed in the Cayuse massacre and the great monolith of Beacon Rock where Lewis and Clark once camped.

Promise that in some distant September after you are married you will take her to Ellensburg, where she will see a genuine western rodeo, complete with battle-dressed Indians and war paint; that on some warm spring weekend, or at harvest time, you will take her to Yakima. You must promise to show her Wenatchee at blossom time and let her see it from the incredible Ohme Gardens, looking down across the Columbia toward the brown hills and the white-capped mountains beyond.

Promise her that you will come to Washington and someday explore the hundreds of islands and inlets of the Sound, that you will see the gorges and swift running rivers, that you will visit the ancient, moss-covered rain forest beyond the Olympics and see the high lakes in the last true wilderness of America. Promise that she will sit on beaches in the soft summer nights. And promise her that she will go skiing at night, when the slopes of Snoqualmie Pass are not crowded and the frozen crust covers the snow and glistens under the lights.

Promise to whisper Seattle's secrets—like the reason the streets jog sharply in the oldest part of the city is because one of the town's founders, Doc Maynard, got drunk to celebrate the platting and refused to compromise on a plan to curve the streets parallel to the waterfront.



Tell her there is world enough and time enough in Seattle to live and think and feel and enjoy . . . that she will be alive in the vital, cosmopolitan capital of a great region whose tempo is searched for by writers, whose colors are coveted by painters and whose marvels belong to beholders.

Seattle is the world's most electrified big city. Its residents use nearly 2½ times more electricity than the national average — and pay less than half the national average rate.

SEATTLE CITY LIGHT

Municipally Owned

Escalades, the nation's first publicly-owned moving sidewalks, typify the progress of bustling, beautiful Tacoma. The Escalades were part of a vast improvement program passed by voters in 1958, which won for Tacoma a National Public Relations Award for urban progress.

CITY OF TACOMA

ALL-AMERICA CITY

CITY OF TACOMA

An inquiring reporter takes a sharp look at and a quick tour of his old home town □ *by Sam Angeloff*

Once a man who visited Tacoma ended his day with a delightful description of the town: "I like walking around Tacoma," he said. "When you get tired you just lean against it." His reference, of course, was the city's topography. You just can't help noticing hills which meet you face to face. But Tacoma, a city with many firsts, has solved its insurmountable problem in a way which attracted international attention. It built moving sidewalks and called them Escalades and all you have to do to gain altitude in uphillsy downtown is climb aboard and stand. Escalades are ninety-foot endless belts which bore through midblock locations to boost you from Pacific Avenue to Commerce Street and from Commerce Street to Broadway. They are placed at four out-of-breath spots and they coast you down as well as hike you up.

Escalades mean more to Tacoma than paving the roads with good inventions. They are another sign of the progress which has guided the city through the years. Stop a native son and ask him about his home. His first reaction is that he likes it here because things are the way they are; that is, sort of old shoe but with new laces every once in a while. His general air is of satisfaction; he knows his city is big enough to bustle but small enough to be completely still. He'll drive you to Old Tacoma, where mellow old homes lean comfortably against the hill in one block and brand new houses perch stretching for a view in the next. He'll show you the mansions of capitalists within waving distance of the small homes of laborers. He'll show you schools and parks and industries. But with greatest pride he'll show you friends and neighbors.

Before there was a Tacoma the Indians had a word for it: "Kla-how-ya."

It means welcome.

It is not recorded that the first white man won a warm welcome at the site of Tacoma. He was Captain George Vancouver of the British Navy and his visit was in 1792. He had not come to stay, only to look for directions. He had discovered Puget Sound (named after one of his lieutenants) and was charting it. He sailed into Tacoma's harbor for a close look at Mount Rainier, which he named as an honor to a friend in the Admiralty.

After Vancouver, the explorers of the Hudson's Bay Company ventured into the Pacific Northwest. They erected Fort Nisqually, the oldest structure in Washington built by white men, in the forest some eighteen miles south of Tacoma. The year was 1833. The fort has been moved to Point Defiance Park in Tacoma and restored and it is an out-of-the-past experience to happen across its stockade walls as you drive through the park's primitive forest.

Job Carr was the original Tacoman. He claimed a site on Commencement Bay in 1864 and commenced to forget his experiences in the Civil War and to begin building a town. Five years later an agent of the Northern Pacific Railroad selected Commencement Bay as the western terminus of the railroad. He bought part of Carr's land and began a company town, platted around a sawmill. Tacoma was early with "firsts." The first telephone exchange opened in 1884. The first electric light used on Puget Sound was turned on at the sawmill in 1882.

Electricity has brightened Tacoma's way. Only here is power so inexpensive that your last thought for the day is turning the porch light on, not off. The rates are the lowest in the country and electricity is a municipally-owned enterprise. Tacoma City Light began operations sixty-nine years ago. But its existence has not been without the sparks of controversy. In the early days of the municipal venture private companies were vying with City Light for customers. The mayor at the time was so earnestly in favor of municipal power that he climbed the private company's pole at the city limits and snipped their incoming lines.

Tacoma's history has been an exciting one. Its elections have been marked with excitement and with bitterness and at times with humor. Once a mayoralty election was disputed. The incumbent, who was a contestant, seized the ballots and locked them in the safe in City Hall. But someone—the other candidates protested innocence—crept into City Hall, broke open the safe and made off with every last ballot!

In its beginning and in its adolescent years, Tacoma was a one industry town—lumber. When any part of the industry suffered the town closed down. The pinch was felt by apothecaries and xylophone players. And that launched determined efforts to broaden the industrial base. Tacoma City Light has been plugging its great resource of cheap industrial power. The Chamber of Commerce has been crowing about the city's vast reservoirs of industrial water. The Port of Tacoma steadily has been improving harbor facilities and developing convenient industrial sites. Gradually there has been a shift from dependence on timber to a diversification of industry. Tacoma now is recognized

as the center of the electrochemical industry in the Pacific Northwest. In addition it is a major location for the chemical process industry. One of the West's largest manufacturers of salad dressings, pickles and potato chips has headquarters in Tacoma. And the city has six large candy manufacturing plants. And the main offices of the Weyerhaeuser Company, one of America's largest timber companies, occupies the entire Tacoma Building.

Tacoma's wood products industry produces thirty per cent of the Douglas fir doors. There are six major plywood plants and fourteen furniture factories, including one of the nation's largest fabricators of schoolroom furniture. There are paper pulp mills and foundries and a smelting plant which refines ten per cent of the nation's copper and the largest men's wearing apparel plant in the West and some of the finest boatyards on the Pacific Coast.

But Tacoma is a city of homes and of people who enjoy their homes. Like most all Pacific Northwesterners the people love their yards, their shrubs and flowers, their views of mountains and streams and lakes and the Sound, their boats, their camping weekends—in short, their life. That Tacoman you stopped on the street . . . ask him what there is to see and do and enjoy. He'll remind you of that welcome, Kla-how-ya. And he'll take you on the Kla-how-ya trail, a sweeping route through and around the city.

You'll see the tallest totem pole in the nation, carved from a single tree by Alaska Indians. An entire tribe was brought from Alaska in the summer of 1903 to carve the totem.

Another stop on the route is Tacoma's outstanding city-county government building. It is on the crest of the hill overlooking downtown Tacoma and the harbor. Here is the center of Tacoma's award-winning municipal government, which is directed by its mayor, city council and city manager.

One of the most restful spots on the trail is Wright Park, a quiet retreat just off the main streets. The park is one of the most beautiful arboretums in the region, with more than a thousand trees in a hundred varieties casting welcome soft shade across the lawns. The park is noted partly for its lawn bowling courts but mostly for its relaxing atmosphere.

Stadium High School, just a few blocks from the park, has a fabulous history and an insistently loyal roster of graduates. Its turn-of-the-century architecture gives it anything but a scholastic appearance. Some sixty years ago, shortly after the Northern Pacific Railroad reached Tacoma, the town's single hotel was packed like a traveler's suitcase. The railroad and a group of investors ordered designs for a new hotel—one which would outclass any competitor in the region. Work began in 1891 but was stymied by a panic when the building was half complete. Just before the turn of the century the school district purchased the structure and converted it to a high school. A few years ago, when the school board hinted it might destroy the old building, the alumni created such a furor that the plans were changed and the school was remodeled entirely . . . and preserved for another generation of students.

The Stadium Bowl, adjacent to the high school, is a natural arena which forms the school's playing fields. There is a magnificent view of the bay and the industrial area from the stadium . . . although occasionally it is susceptible to inclement weather. More than one football game has

A steamship leaves Tacoma's busy harbor. Background: Mount Rainier

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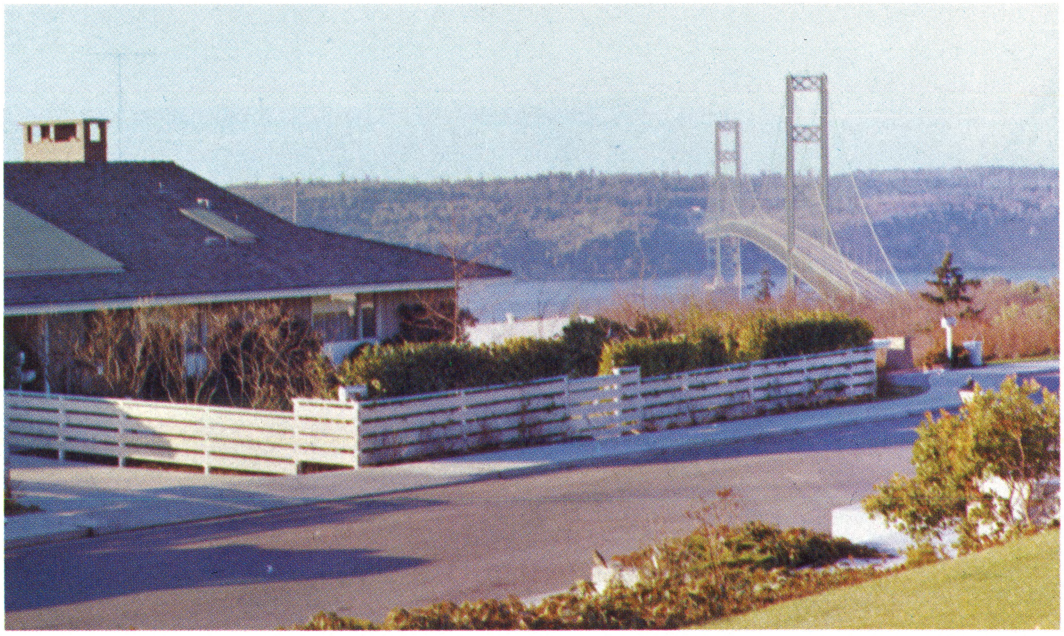


been called because of heavy fog which rolled in and obliterated the opposing teams.

And just across the street is the Washington Historical Museum, which was organized two years after statehood was granted. You'll see Ezra Meeker's covered wagon and team of oxen, pioneer relics from the days of the Oregon Trail and artifacts from coastal Indian tribes. This museum is the largest of its kind on the Pacific Coast.

Annie Wright Seminary, a girls' finishing school founded in 1884 by the Episcopal Church, is in a beautiful setting in one of Tacoma's most stately areas. Its students come from all the West Coast states.

Tacoma's most famous church is St. Peter's. The pioneer pastor, Bishop B. W. Morris, built a small church and held his first service in 1873. The following year St. Peter's Episcopal Church in Philadelphia sent its Tacoma namesake a bell. The bell was shipped around Cape Horn. But the small church had no belfry . . . no room. Forty sailors topped a Douglas fir and hoisted the half-ton bell fifty feet into the air. Today St. Peter's bell tower is a replica of that unique original belfry.

The Kla-how-ya trail winds through Old Tacoma—the first settlement—and you sense the flavor of the days when Tacoma was young and pioneering. And not too distant is the smokestack of the Tacoma Smelter, marking the busy ore refining plant. The stack is five hundred sixty-three feet tall—eight feet higher than the Washington Monument.

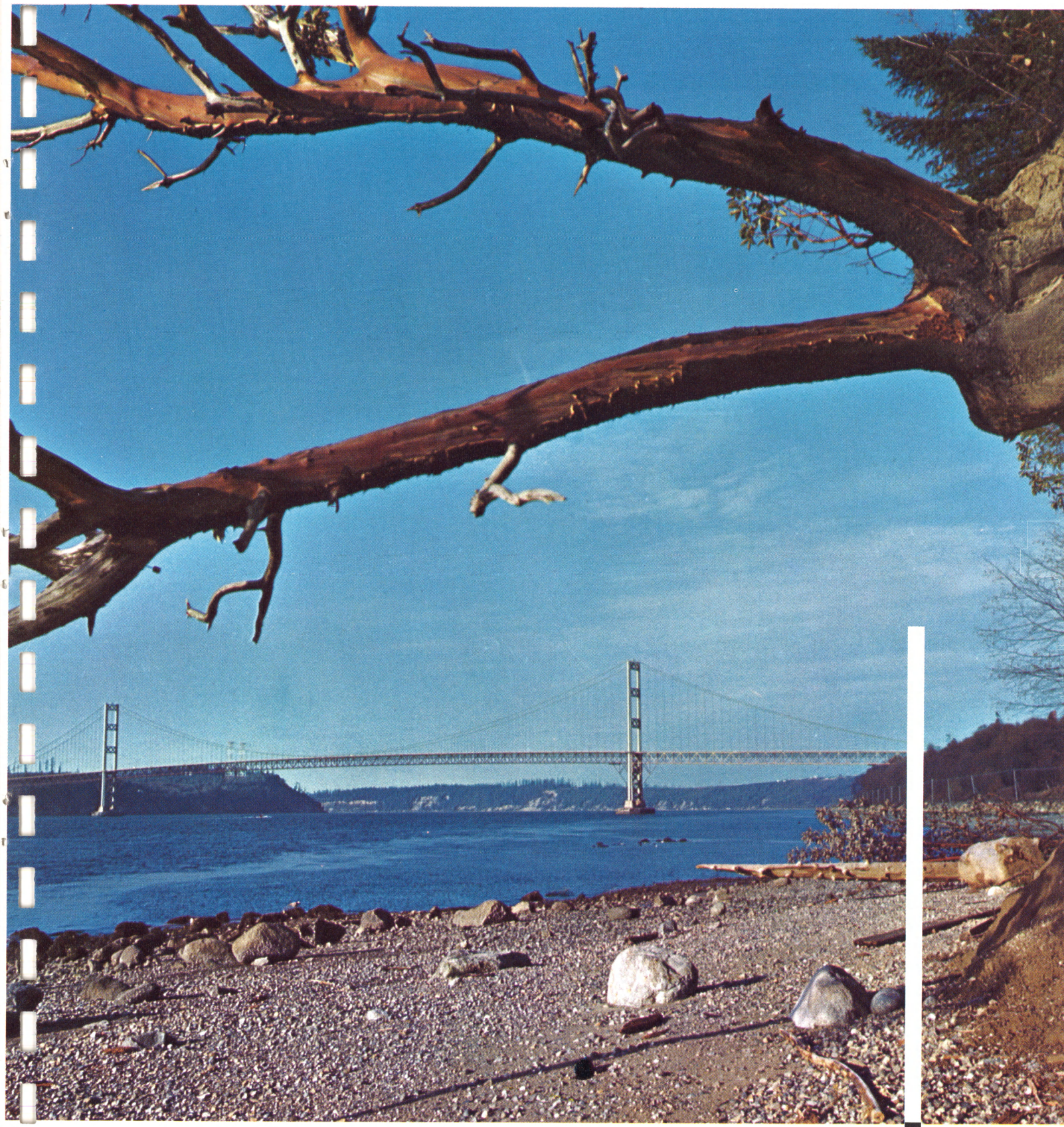
You'll feel like a settler as you wind through the five-mile drive in Point Defiance Park's virgin forest. It's here that you'll find the reconstructed Fort Nisqually, built by Hudson's Bay trappers for protection from the Indians. And you'll see Job Carr's home, preserved in a setting similar to a century ago. You'll want to stop and walk through this primitive park, or perhaps ride horseback on the bridal trail. You'll see awesome Douglas firs, readily identified by their cloud-touching height. You'll see red cedar, swamp cedar, spruce, hemlock, madrona and yew—all evergreens —and soft maple, alder, birch and chiltum.

Point Defiance Park also has cultivated grounds, with hundreds of beds of flowers and broad grass-covered expanses. And down on Puget Sound is a well maintained bathing beach, with picnic, boating and fishing facilities.

And last—for the real fans—is Cheney Stadium, the new home for the Tacoma Giants of the Pacific Coast Baseball League. You'll be in good company during a home game for the Tacoma attendance outnumbers every other park in the league by thousands.

Perhaps there is some significance in the fact that Tacomans do their cheering at the ball park. You'll not find them cheering the old home town on the street corners. They are unobtrusive but persistent about their boosterism. If you try to knock their town they are like bulldogs. They don't yap or snap at you they just clamp onto your leg and squeeze until you give up to go limping off feeling silly. More than one regional competitor for an industrial plant location has found that he lost to Tacoma simply because their promoters planned better and—quietly—performed better. And more than one new family in town has settled restlessly and then gradually and happily discovered the attractiveness of the schools and the parks and the friendship of their neighbors.

Tacomans do amazing things, but without fanfare. After all, haven't they given an entirely new meaning to that old saw about rolling up the sidewalks?



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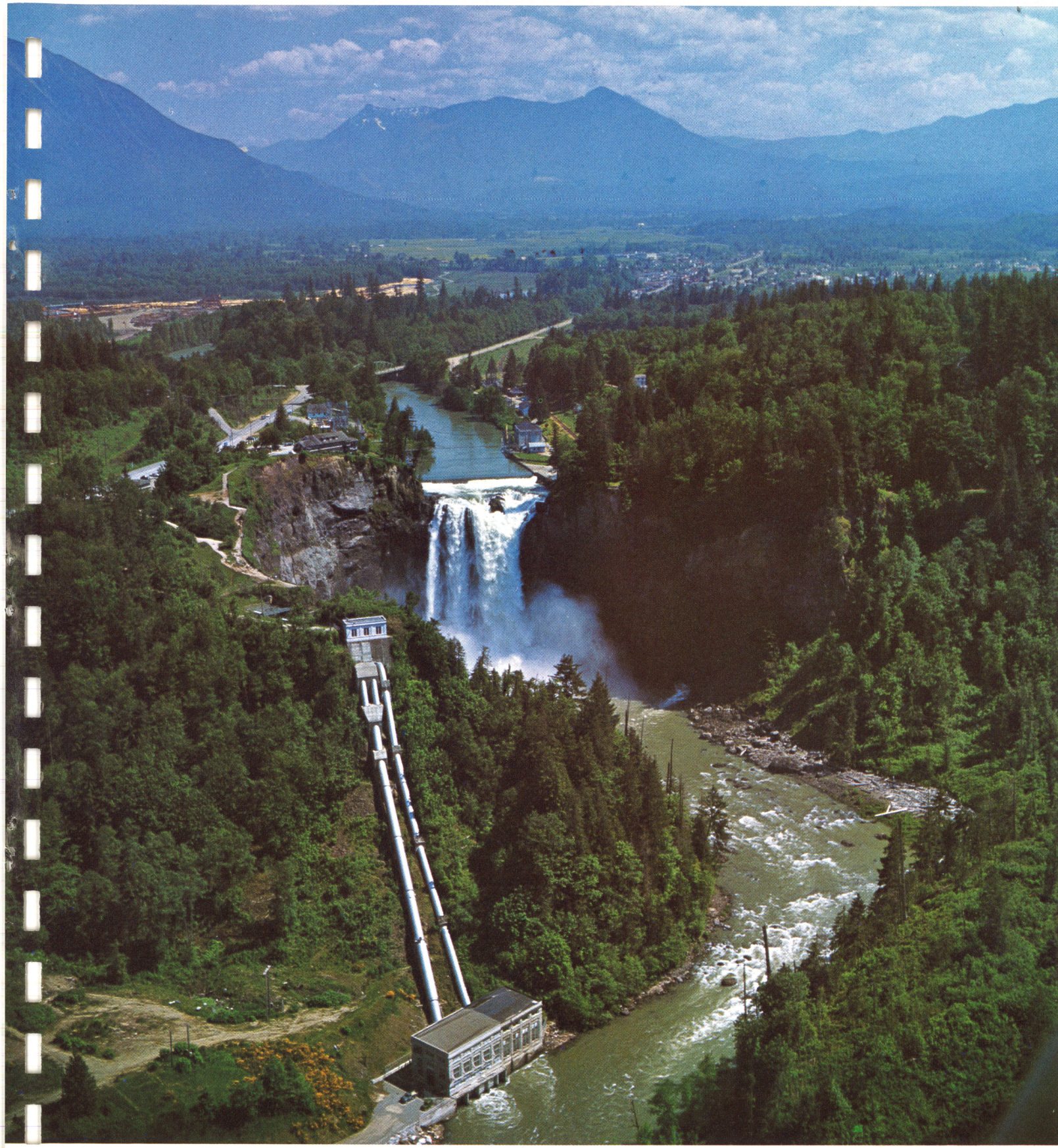

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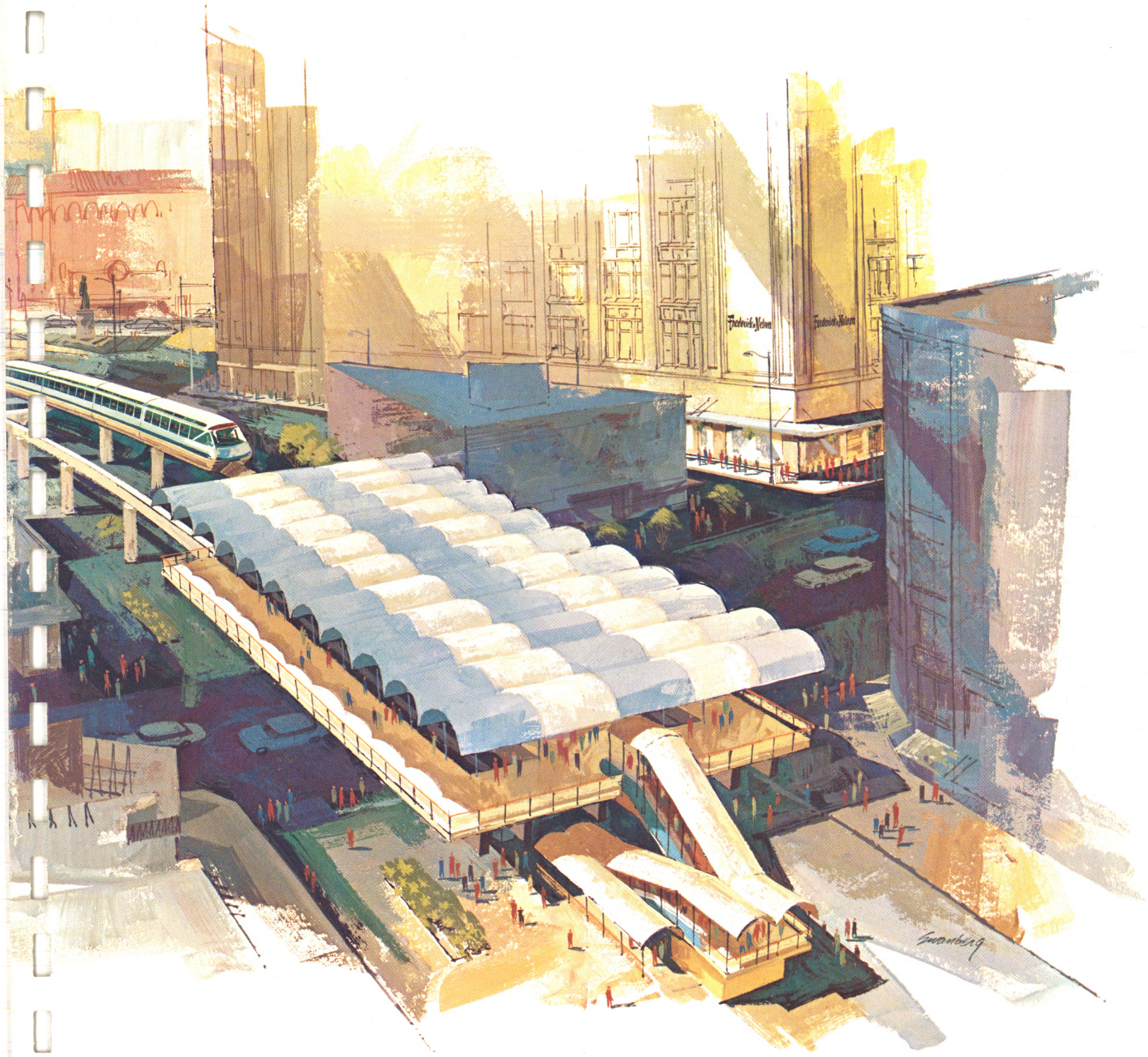

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